

Saturday 29 July 2017

Amateur Photographer



Nikon D7500

TESTED

The best bits of the DX-format D500 in a smaller, more affordable body

Passionate about photography since 1884

Mirrorless magic

Revealed: the best mirrorless cameras you can buy today

- The sharpest all-rounders
- Great buys for all budgets
- Best for street, wildlife, more...



How to shoot yachts properly

Rick Tomlinson's sailing photography masterclass

The world's top camera collector

AP gets an exclusive glimpse of an unrivalled collection

In the line of Duley Documentary shooter Giles Duley on the cost of war

D7500

Nikon
100th
anniversary



I AM CHASING MOMENTS



Bluetooth



I AM THE NEW NIKON D7500. Don't let a great moment escape you. Equipped with a 20.9MP DX-CMOS sensor, 51-point AF and ISO 100 to 51200, the new Nikon D7500 can achieve stunning images in low light and has a continuous shooting speed of 8 fps. Wherever you move, an intuitive, tilting touch screen and slim body with deep grip offer added agility, and you can share your images in an instant to your smart device*. Alternatively, capture movies in incredibly sharp 4K UHD to relive again and again. Go chase. nikon.co.uk

*This camera's built-in Bluetooth® capability can only be used with compatible smart devices. The Nikon Snap-Bridge application must be installed on the device before it can be used with this camera. For compatibility and to download the SnapBridge application, please visit Google Play® and App Store. The BLUETOOTH® word mark and logos are registered trademarks owned by Bluetooth SIG, Inc. and Google Play® is a trademark of Google Inc.



At the heart of the image



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Mirrorless is very much where the action is when it comes to camera research and development at the moment, and sales are rapidly catching up with SLRs. Currently there's never been a wider choice of great value mirrorless devices, with Sony in particular making some important inroads into the market. To help you navigate the buying jungle, gear sage

Angela Nicholson has put together a great guide to the best mirrorless cameras out there, with plenty of insight and tips from mirrorless-using pros.

As always, this is a very varied issue, so as well as mirrorless magic, we reveal how to get better yacht shots, we meet one of the world's top camera collectors, and review the versatile new Nikon D7500.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

Burnham Lighthouse by Artur Szczeszek

Nikon D7100, 55-200mm, 85secs at f/16, ISO 100

AP reader Artur Szczeszek uploaded this striking and atmospheric image to our Flickr page using the hashtag #appicoftheweek.

'The image you see here is actually a composite of two images,' says Artur. 'Burnham-on-Sea lighthouse is a well-known coastal landmark in Somerset. This photo was taken during high tide, although the tide has to be more than 11 metres to cover the lighthouse and most of the beach. As you can see, it's a long-exposure image that required a shutter speed of 85 seconds. The image itself was relatively straightforward to capture although I did have to contend with making sure my tripod didn't sink into the sand. The second image is of the fork of lightning strike, which was taken separately in Germany. Both photographs were then blended in Photoshop to achieve the final result.'

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA



© ARTUR SZCZESZEK

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

NEWS ROUND-UP

The week in brief, edited by
Liam Clifford and Hollie Latham Hacker

Nikon D5 firmware update

Nikon has released a firmware update for the Nikon D5, with new features and bug fixes. The biggest boost comes to autofocus, with two new modes added that allow for a single column or single row of AF focus points to be selected. Also included is better compatibility with AF-P lenses. Visit downloadcenter.nikonimglib.com.



Diner Instagram kit

A New York-style diner restaurant in London is having fun promoting food photography to the social-media generation. Dirty Bones is providing its patrons with free use of a Foodie Instagram Pack so they can take better food shots. The pack contains an LED camera light, charger, clip-on wideangle lens and tripod.



Updated Benro collection

Benro has launched new versions of its Combination tripod range, featuring a pair of carbon-fibre tripods built to support DSLRs and lenses up to 18kg. Available in three- and four-leg variants, the new versions have twist leg locks, replacing the lever locks of the older models. Prices start at £400. Visit www.benro.com.



Nikon rolls out centenary posters



In the latest addition to its 100th anniversary celebration products, Nikon has announced a series of ten posters detailing famous cameras through the years. There are only 100 of each design being made and sold in the US, with a retail price of \$150. Visit nikonusa.level.press for more.

Heavy-duty filters from Marumi

Japanese producer Marumi has launched a range of Exus Solid heavy-duty filters. The filters are made from hardened glass that is up to seven times stronger than that found in conventional filters, and are built to protect lenses from even the hardest of hits. Filter sizes range from 37mm to 82mm and prices start at £53.94. Visit www.kenro.co.uk.



© NITAI/NIKON

GET UP & GO

SOUTH YORKSHIRE



© ANTON WANT

Anton Want

This solo exhibition offers an open narrative on the subject of change against the backdrop of an evolving town-centre landscape. Since 2014, Want has created photographs relating to the ongoing major redevelopment and social change within Barnsley town centre.

Until 30 August, www.cooper-gallery.com

WILTSHIRE



© THOMAS KELLNER

Thomas Kellner

German photo artist Thomas Kellner presents an exhibition of cubist photography of the seemingly 'dancing' architecture of famous landmarks. Currently on show at the Fox Talbot Museum at Lacock in Wiltshire, Britain's birthplace of photography.

Until 24 September,
www.nationaltrust.org.uk

BIG picture

Nikon and Media Italia set record with largest 'human camera'

◀ Determined to announce its 100th anniversary in grand style, Nikon has been awarded a Guinness World Record for its record-breaking feat of creating the world's largest human image of a camera. The 'human camera' consisted of more than 1,000 people standing together, dressed in different coloured t-shirts. The official distributor of Nikon in Italy, Nital, and Media Italia put the huge event together.

To celebrate its centenary, Nikon has also released a group of collectible cameras, such as a special edition Nikon D5 and D500, and lenses including the Nikkor 14-24mm, 24-70mm and 70-200mm, all of which are produced in a gun-metal styling. The company has also produced a variety of bags, t-shirts and posters. To find out more about Nikon's 100th anniversary visit <https://tinyurl.com/ybw3m6g5>.

Words & numbers

I am not interested in shooting new things – I am interested to see things new

Ernst Haas

Austrian-born photojournalist and pioneering colour photographer, 1921-1986

6,575

Most consecutive days spent photographing one person

SOURCE: RECONSETTER



The most interesting things to see, to do and to shoot this week. By Oliver Atwell

BIRMINGHAM



John Stezaker

Horse consists of 3,600 horse images, taken from the cover of the same racehorse catalogue over a period of 30 years. The pictures are projected at 23 frames per second creating a flickering portrait of a horse. The piece is being screened at Birmingham's Ikon gallery.

Until 3 September,
<https://ikon-gallery.org/event/horse>



Agatha Christie

A chance to look at rarely seen photos of Agatha Christie taken throughout her life, from her own personal collection. Each image is accompanied by a quote in Christie's own words, drawn from both published works and unpublished personal correspondence.

Until 3 September,
<https://museum.wales/cardiff>

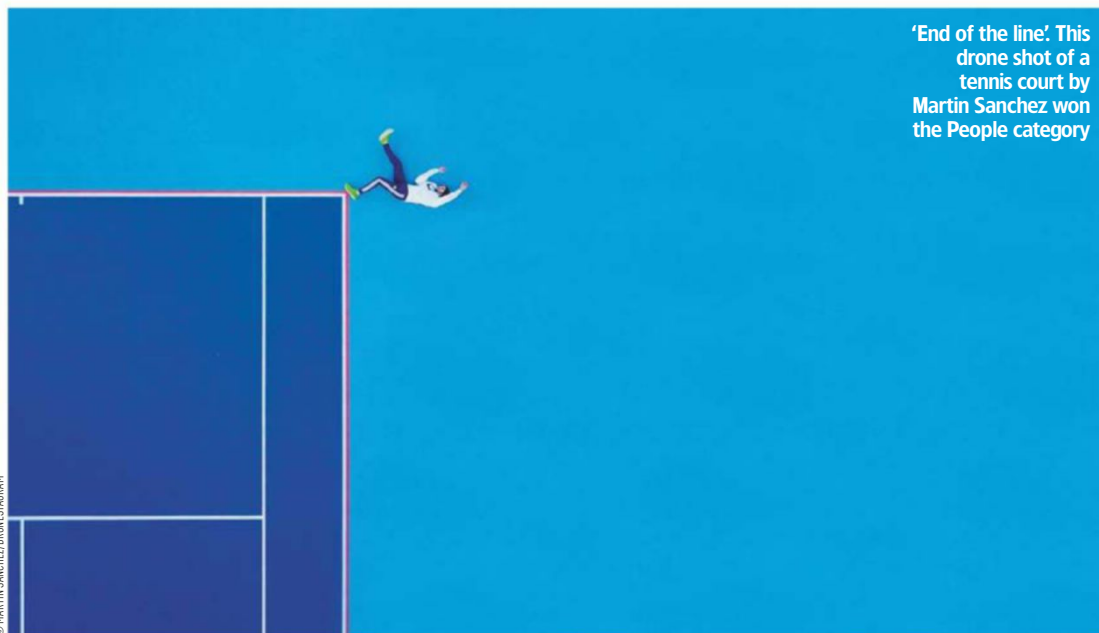


LONDON

Photo walk

The London Naturally Group meets ten times a year, usually on the last Sunday of the month, to explore London's green spaces and wildlife. All events are open to members and non-members of the RPS. The location is yet to be confirmed, so book now for an update telling you where to meet.

30 July, www.rps.org/events



'End of the line'. This drone shot of a tennis court by Martin Sanchez won the People category



Adobe's priority to speed up Lightroom

IT SEEMS Adobe is finally listening to concerns about the slow performance of one of its most-used photo-editing options.

Tom Hogarty, Adobe's director of product management, made a brief statement on its developers' blog, 'I would like to address concerns recently voiced by our community of customers around Lightroom performance, as improving performance is our current top priority.'

Adobe is asking for feedback, providing users with a survey in which they can highlight three performance issues they would like to see resolved. Considering the popularity of Lightroom, and the fact that photographers have been calling for improvements for a while, it's encouraging to see Adobe break its silence and take complaints seriously.



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International Drone Photography winners

THE winners of the fourth annual International Drone Photography contest have been announced. The competition was organised and hosted by drone-photography sharing site Dronestagram, the first of its kind dedicated to aerial photography. Also partnered with *National Geographic*, this year saw nearly 8,000 entries from around the world – a new record for the contest. Both amateurs and professionals were able to submit images to a number of categories: Nature, Urban, People and, for the first time, Creativity.

'We were stunned by the quality of the pictures submitted this year,' said Guillaume Jarret, Dronestagram's managing director. 'The level [of talent] has considerably increased, and the technology has too.'

One of the contest judges (and also *National Geographic's* associate photo editor for travel adventure) Jeff Heimsath explained, 'The selection process was far from easy; this contest has certainly surfaced the best drone images from around the world.' The judges were so impressed by the overall standard of entries that they decided to add the Creativity category this year, in order to award three more images.

Martin Sanchez from the US took first prize in the People category with his tennis court image 'End of the

line' (above). Sanchez said, 'Since getting a drone it has pushed me to travel to more interesting places.' In the Urban category, Lebanese photographer Bachir Moukarzel took first prize with his image 'Concrete Jungle' taken in Dubai (below). 'I am so happy and proud that my work has been noticed and selected by the experts,' he enthused.

First prize in the Nature Category went to Jerome Courtial from France for his shot 'Provence, summer trim'. 'I knew it was the beginning of the harvest season, so I hunted down tractors and waited patiently until

some started to harvest in a pattern that would create a pleasing composition from above.'

In this year's new Creative category, first prize went to Thibault Begeut with his photo 'Next Level' that he and his girlfriend used to announce they were expecting a baby. 'I'm very proud about winning this contest, all the more in the special category created for the occasion. I'm sure that our child will be amused by this story when he's able to understand,' said Begeut. To see the winning shots visit www.dronestagr.am.



The winning image in the Urban category, taken in Dubai by Bachir Moukarzel



The Nikkor 70-300mm ED VR telephoto zoom includes Nikon's AF-P Stepping Motor

New Nikon AF-P Nikkor 70-300mm ED VR

NIKON has announced a fresh update to its popular 70-300mm telephoto zoom lens, with a new build, as well as features inherited from some of Nikon's pro-grade lenses.

Despite keeping mostly the same dimensions in its relatively compact build, the AF-P Nikkor 70-300mm ED VR weighs slightly less than its predecessor, and wields an advanced vibration reduction (VR) system that enables steadier shooting. This is joined by Sport VR mode delivering a more

stable viewfinder image, which is helpful when shooting exceptionally fast action or when panning. It boasts a minimum focus distance of 1.2m throughout its zoom range and a 0.25x magnification ratio. An electromagnet, nine-bladed diaphragm is used, with the aim of providing consistent automatic exposure control even during high-speed bursts. The diaphragm blades are rounded for pleasing bokeh effects.

Also new to this version of the 70-300mm is Nikon's AF-P Stepping

Motor technology, which it says will provide faster and quieter autofocus – even when shooting video.

On the exterior, the lens has been weather-proofed to protect it from water drops and dust, while A/M and M/A focus-mode switches on the barrel make it possible to control manual focus override by turning the focus ring, with sensitivity depending on the photographer's preference.

There's no word yet of an official release date of the lens, but it will have a retail price of £749.99.

'Monkey selfie' photographer woes

DAVID J SLATER, the photographer who has been fighting for years to claim the copyright on the now-infamous 'monkey selfie' photographs, says that he's been left in serious financial trouble because of it.

In 2011 he spent a week with the macaques in Sulawesi, Indonesia, where he used his skills to set up shots that allowed the monkeys to press the shutter button. The selfies proved popular, with web giants such as Wikipedia then using his images without permission, claiming that copyright belonged to the monkey. Despite a court ruling that animals cannot own copyright, PETA then launched a lawsuit against him in 2015 – on behalf of the monkey.

AP has been in touch with Slater to hear more, so be sure to check out our full interview with him in next week's issue.



One of the images involved in the copyright row

© DAVID SLATER

New Books

The latest and best books from the world of photography. By Geoff Harris



© BARON WOLMAN

50 Years of Rolling Stone

by Jodi Peckman and Joe Levy
Abrams Books, £29.25, 288 pages, hardback, ISBN 978-1-41972-446-6



WITH *Rolling Stone* magazine celebrating its 50th birthday this year, it's not surprising to see this weighty tome land on AP's doormat. The book is a lavishly illustrated history of the longest-lasting publication from the Summer of Love, and is jammed full of fascinating interviews, but it's also a history of rock and roll photography. *Rolling Stone* started out as a glorified rock newspaper, so it's fascinating to see how the style and approach of its photographers developed, from Baron Wolman's early gig shots of Pete Townshend and the Grateful Dead, through to the elaborately staged portrait sessions set up by Annie Leibovitz and her successors. Founder Jann Wenner features heavily, as you'd expect. While first and foremost a journalist, Wenner was influenced by European photo magazines, and shrewd enough to realise rock and roll was also about the 'look'. This book is a wonderful reminder of the power of photography to influence, excite and enchant. ★★★★★

The League of Exotic Dancers: Legends from American Burlesque

by Kaitlyn Regehr and Matilda Temperley
Oxford University Press USA, £22.99, 328 pages, hardback, ISBN 978-0-19045-756-3



A LOT of people are currently into burlesque dancing, so it's easy to forget it has been around for some time. Every year in downtown Las Vegas, The Burlesque Hall of Fame reunion brings together members of the former League of Exotic Dancers, one of the earliest unions for women in exotic entertainment, and this book is a fascinating visual documentary of the event. As you'd expect of a book published by Oxford University Press, there's a lot of academic analysis of the cultural context of burlesque, but you are drawn back to the performance and portrait photography taken by the hugely talented Matilda Temperley. ★★★★★

For the latest news visit www.amateurphotographer.co.uk



Viewpoint David Healey

Whether it's art and science or painting and photography, some things always result in a 'perfect chemistry'

Photography, they say, is where art and science meet. There are technically competent photographers whose work lacks visual appeal, and highly creative ones who struggle with the technical aspects. The best students understand that they need to cultivate both skill sets.

In 1843, David Octavius Hill was an Edinburgh-based painter, while Robert Adamson, an engineer, was the only professional calotypist [photographer] in the city. He was using Fox Talbot's positive-negative film photography system invented just four years earlier. Out of necessity, a partnership was established between artist and scientist. Their cooperation was, to quote the name of an exhibition at the Scottish National Portrait Gallery about their work, A Perfect Chemistry. Why was this partnership so important?

In 1843, a group of ministers walked out of the Church of Scotland's General Assembly and formed the Free Church of Scotland. Hill decided to commemorate the 'Great Disruption', as it became known, in a large-scale painting that included the faces of some 470 ministers who founded the new church. Before the invention of photography, painters recorded events. Hill needed to sketch the ministers while they

were still in Edinburgh so he could depict them accurately in his painting. But to sketch 470 would be too time-consuming, so he turned to Hill for help. He and Hill photographed the sitters and used the photos as 'sketches' for Hill's project. You can see the painting at the exhibition, along with 100 of Hill and Adamson's photos. It is testimony to how painting and photography became interlinked.

But it was not only the 'chemistries' of art and science, or painting and photography, that were established. Hill and Adamson's complementary skills and interpersonal chemistry also worked. Together, they mastered this infant photographic technology and art form to produce photographs of Edinburgh, the Scots and Scotland that received critical acclaim. Their work has had an immense impact on photography and helped establish it as a medium as important as painting. Such combinations of artistic and technical knowledge and skill were pivotal, and still are, in truly great photography.

David Healey ARPS teaches photography at King Edward VI Aston School, Birmingham, and is chairman of the RPS's Analogue Group. A Perfect Chemistry is open until 1 October at the Scottish National Portrait Gallery, Edinburgh. Visit nationalgalleries.org.



'Edinburgh Ale:
James Ballantine,
Dr George Bell and
David Octavius Hill'

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 51 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 1 August



The light fantastic

Light is the building block that can make or break an image, so don't miss our Lighting Special next week



Shooting portraits

How to improve natural-light portraits using additional lighting

Home lighting

James Abbott looks at the artificial light options available and how to use them

Guide to outdoor light

David Noton explains the skill in learning how to see, feel and understand light

PLUS APOY round 5

It's the Wildlife round and we have Sigma prizes worth over £1,000 up for grabs

SIGMA

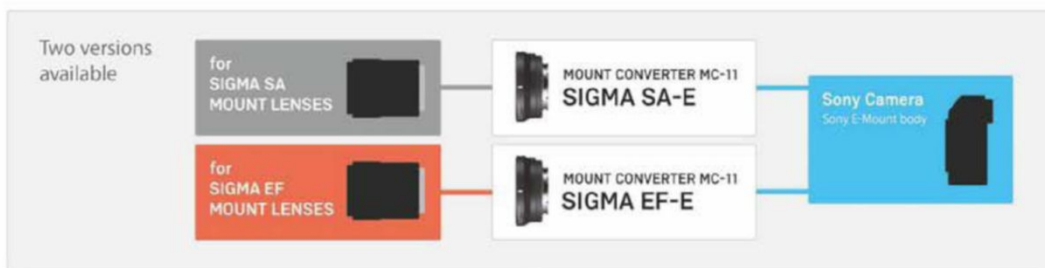


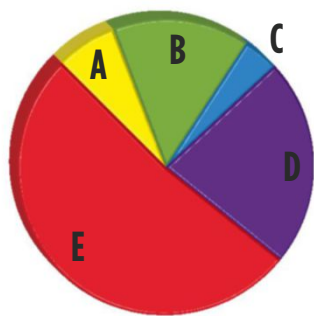
MOUNT CONVERTER MC-11

A new dimension for your full-frame mirrorless camera system is here.

With this new mount converter, Sony E-mount camera body owners gain access to a greatly enhanced range of interchangeable lenses. The MC-11 converter is available for either SIGMA SA mount lenses or SIGMA EF mount lenses. By allowing photographers to prioritise the lenses they prefer and use them with various camera bodies, SIGMA is changing the way the world looks at camera systems.

Owners of SIGMA SA mount and SIGMA EF mount lenses can get even more value from their lens assets, as the MC-11 makes them compatible with Sony E-mount cameras. For a list of compatible lenses, please visit www.sigma-global.com.





In AP 15 July we asked...

Do you currently use focus stacking?

You answered...

A Yes, I use it frequently	7%
B I use it for some pictures	15%
C I've tried it, but it seems too complicated	4%
D Focus stacking – what is that?	23%
E I know about it, but have never used it	51%

What you said

'While I can grasp the point of this, it seems hugely time consuming. My Canon EOS 600 film camera had a function where you could set two focus points – near and distant – before taking the shot. Such an addition to modern cameras would be a simpler way to achieve the same thing... wouldn't it?'

'Built-in focus stacking on my Olympus E-M1 makes it comparatively easy.'

'I use it very regularly for landscapes, to the extent that I have hacked a piece of software for my Android phone to give me the optimum focus points with the minimum number of frames, depending on aperture.'

'Watch your file size – I've got a 1.3GB photo of a £2 coin.'

'I've rarely used enough images to maximise the effect – five shots across a fly's ankle proved completely insufficient, but focusing subtly enough at high magnification is beyond me.'

Join the debate on the AP forum

This week we ask...

If you have not gone mirrorless yet, what is the reason that is holding you back?

Vote online www.amateurphotographer.co.uk

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Email amateurphotographer@timeinc.com and include your full postal address.
Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Nikon nixed

I have been a reader of AP since 1960 but I cannot remember an issue that was of less interest or value than the 8 July issue. It has page upon page upon page of very thinly veiled 'advertorial' content for the Nikon brand and its major retailers. Poor show, AP. Even if I owned a Nikon, I would be embarrassed by this. **Mike Gosling**



Sorry you didn't enjoy our Nikon special. It isn't every day that one of the most popular camera brands reaches the significant milestone of being 100 years old, so we thought we would celebrate it with a special issue. We did exactly the same thing when Leica had its centenary in 2014 and it was a critical and commercial success, even though few of our readers own a Leica (far fewer than own a Nikon).

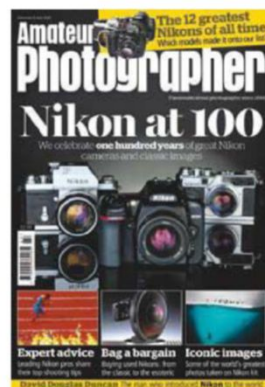
Neither Leica nor Nikon have paid us a penny to produce these special issues; we did them because, being a weekly title, we are in the unique position of being able to theme our issues like this and in addition, as we are the world's oldest consumer photography magazine, we have a lot of heritage and history that we are able to draw from – **Nigel Atherton, editor**

Win! SAMSUNG

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Clifford Brown's focus-stacked honey bee image



AP's Nikon centenary special issue

One of a kind

On page 34 of your 8 July issue, the phrase 'Not only is the S3M the most unique of all Nikon rangefinder cameras but it's also the rarest.'

i) Unique means one off, solo, single, singular. It cannot be 'the most unique'.

ii) If it is unique, then it must be the rarest, so the second part of the statement is redundant. My Nikon is unique in that the serial number is exclusive to it (I hope)!

Richard, Hampshire

We'll take this on the chin, thanks for the feedback – **Geoff Harris, deputy editor**

What a buzz

I was pleased to see focus stacking mentioned in AP again.

You may be interested in seeing my efforts. As mentioned in your article, accurate and steady movement of the camera or subject is essential for very small subjects. I chose to move the subject, making use of a scrap DVD player to provide the focusing stage: movement of a fraction of a millimetre is easily achieved with the added lead screw. The stacking rig is tethered to my laptop using Canon Utility software. Lighting is indeed a challenge. I use diffused LED lighting, bought online.

Another difficulty is finding clean subjects; very fine dust is of course enlarged with the image! The honey bee (left) took 32 shots in raw, using a 50mm Nikon enlarging lens reversed. The images were then assembled in Photoshop, which is fairly straightforward to use.

Clifford Brown

Great effort, Clifford – very resourceful indeed – **Geoff Harris, deputy editor**



"THERE ISN'T A SHOOT I WOULDN'T TAKE IT ON!"

PETER MÜLLER - AWARD WINNING GERMAN PHOTOGRAPHER

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My life in cameras

Photographer Craig Roberts looks back at the cameras that have shaped his life and photographic career

Craig Roberts



Craig Roberts is a travel and landscape photographer, and writer. His work covers both the rural and urban landscape, and he regularly writes about photography technique, creativity and how to get the most from your camera. He produces videos for YouTube and e6 Subscription (his multimedia platform for photographers), and runs online photography courses and workshops. Visit www.craigrobertsphotography.co.uk.

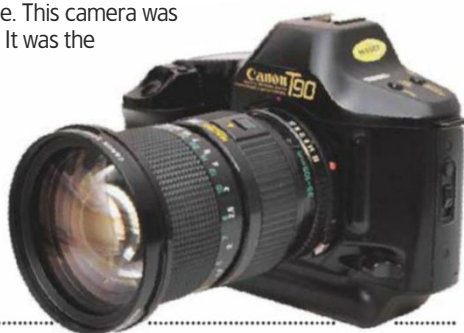


© CRAIG ROBERTS

Buttercup meadows in Muker, in the North Yorkshire Dales

1988 Canon T90

Having cut my teeth two years earlier with a Pentax P30, my heart ruled my head and I blew some inheritance money on the best SLR on the market at the time. This camera was a thing of beauty. It was the camera that took me from being an amateur photographer to turning professional. It eventually died about three years ago!



1995 Mamiya RZ67

Back in the 1990s, shooting landscapes professionally meant shooting big. Most magazines wanted medium format, so I bought this Mamiya second-hand. Most landscape photographers were shooting with the Pentax 67, but I loved the waist-level viewfinder and rotating back on this camera.



2003 Fuji GX617

I was finding I liked the panoramic format, but cropping my 6x7cm transparencies was limiting, so I bought this beast. It was the best camera I ever owned, but it was just so expensive to run. It shot only four images per roll of film. The results were amazing.



2005 Holga 120GFN

I bought this camera on a whim, not expecting too much from it. Boy was I wrong! It's very creative, evocative and full of charm. I think I have taken some of my best images with this piece of plastic junk and still shoot with it to this day. In fact, this is Instagram before there was Instagram!



2007 Canon EOS 5D

I sold the Mamiya and Fuji to pay for my crossover into digital, and bought this classic camera. It took me a while to get used to it, and to digital in general, but it did make me a rather more creative photographer than any of the film cameras (well, except the Holga). It also felt a bit odd going back to an SLR 21 years after my original Pentax!



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Angela Nicholson

Photographer and journalist Angela Nicholson began reviewing cameras for *Amateur Photographer* in 2004 and was technical editor before leaving for pastures new in 2010. She has tested everything from backpacks to medium-format cameras, compacts and software.

Visit www.angelanicholson.com.



Simply the best

There's a mirrorless camera for every type of subject, but finding your perfect match isn't easy. **Angela Nicholson** and top pros curate the ultimate buying guide

In the same way that cars can be built for speed, comfort, economy or to impress, but not necessarily all four at the same time, some

mirrorless cameras are better at certain types of photography or shooting scenarios than others. To help you find your perfect match, we have identified key

contenders in the following categories: budget, low light, good looks, wildlife, sport, medium format, video, action, street, travel, resolution, and portability.



Best for **Budget** **Panasonic Lumix DMC-GX80**

● £449 with 12-32mm lens

Priced at around £450 with a 12-32mm lens, the 16MP Panasonic Lumix DMC-GX80 offers excellent value for money. It has a stonking feature set that includes 4K video, 5-axis Dual IS, 8fps shooting, 2.76-million-dot EVF, 1.04-million-dot 3in tilting touchscreen and an impressive maximum sensitivity of ISO 25,600. Being from Panasonic, the 4K capability also means that there's a 4K Photo mode and the ability to shoot 8MP images at 30fps, which makes capturing fleeting moments a breeze.



Best for **Low light** **Sony Alpha 7S II**

● £2,499 body only

Although it has a full-frame sensor, the Sony Alpha 7S II has just 12.2 million effective photoreceptors (aka pixels). This means that the pixels are much larger than average, so they can gather lots of light, and noise is kept under tight control even at very high sensitivity settings.

The autofocus system on this camera isn't the best, but the Alpha 7S II has still become a popular choice with wedding photographers who often need to take photographs in dimly lit churches.



Best for **Good looks** **Olympus Pen-F**

● £949 body only

They say that beauty is in the eye of the beholder, but the Olympus Pen-F has turned more than its fair share of heads thanks to its metal body, high-quality milled dials and cool retro styling. This is backed up by quality specifications that include a 20.3MP Four Thirds sensor, 2.36-million-dot OLED EVF, a 3in, 1.04-million-dot touchscreen on an articulated hinge, 5-axis in-body image stabilisation and an excellent 50-million-pixel high-resolution composite mode. Beauty is more than skin deep with the Pen-F.



A silent shutter helps when photographing wildlife
Olympus OM-D E-M1 Mk II, 300mm,
1/400sec at f/5.6, ISO 125



Tesni Ward

Tesni Ward has been a full-time wildlife photographer since March 2016, focusing primarily on British wildlife but also extending to other species worldwide. Alongside her own projects, she speaks at events and runs workshops and tours. Visit www.tesniward.co.uk.

Why I use the Olympus OM-D E-M1 Mark II

I WAS diagnosed with a form of arthritis when I was 18 years old, which can make life a bit difficult when you're lugging around heavy camera equipment, and often shooting at awkward angles.

The Olympus OM-D E-M1 Mark II is relatively small in size and weight compared to a DSLR, and the introduction of an articulated screen on the Mark II version makes it much easier for me to capture low

perspective images without feeling restricted.

While the OM-D E-M1 Mark I struggled with continuous autofocus and tracking moving wildlife, the Mark II can keep up with even the most erratic of subjects. Paired with a wide range of fast, tack-sharp lenses, the ability to use a completely silent shutter and up to 60fps, this camera encompasses everything I could possibly ask for when photographing wildlife.



Best for **Wildlife**

Olympus OM-D E-M1 Mark II

● £1,849 body only

The Olympus OM-D E-M1 Mark II's Four Thirds sensor, which effectively doubles the focal length of lenses used with it, and its superb AF system, make it an excellent choice for wildlife photography (see right). Olympus also has a really healthy collection of lenses, including the M.Zuiko Digital ED 300mm f/4 IS Pro, which effectively becomes a 400mm f/4 lens.

For double the money, the Sony Alpha 9 also makes an excellent wildlife camera, but the lens range is more restricted – for now.



For wildlife, continuous autofocus and accurate tracking are crucial
Olympus OM-D E-M1 Mark II,
300mm, 1/500sec at f/4, ISO 640

ALL PICTURES © TESNI WARD



Best for Sport Sony Alpha 9

● £4,499 body only

The Sony Alpha 9 has an almost telepathic autofocus system that's able to latch onto small, fast subjects with great ease. It's a high-end camera designed to compete with the likes of the Canon EOS-1D X Mark II and the Nikon D5, but it makes photographing traditionally difficult subjects easy. In Wide AF mode, the camera has complete control over which of the 693 AF points (arrayed across 93% of the frame) are used, and it does a brilliant job of recognising the subject and getting it suitably sharp. Further good news is that there is a maximum continuous shooting rate of 20fps (with no viewfinder blackout), with a buffer of 241 Raw frames or 362 JPEGs before the camera slows down. The camera can shoot at that rate without a sound, making it feasible to photograph a tennis serve or golf swing without getting into trouble.



Best for Medium format Fujifilm GFX 50S

● £5,999 body only

We tend to think of medium-format cameras as being big, heavy and slow, but the Fujifilm GFX 50S puts paid to that, looking and handling like an X-T2 with a few bits added on. It's comfortable and light enough to use handheld for extensive periods. The AF system isn't quite up to the speed of the X-T2, so it's unlikely to be seen in use at many sporting events, and there's a slight delay on start-up, but it's faster than many other medium-format cameras and is a genuine delight to use. It also has a first-rate 51.4MP 43.8x32.9mm sensor that enables it to deliver images with superb levels of detail, very tight depth of field with large apertures and attractive colour thanks to the film-simulation modes. At around £6,000 for the body only, it's hardly a budget model, but it's affordable in medium-format terms.



Best for Action Sony Alpha 6500

● £2,049 with 16-70mm f/4 ZA lens

Sony's APS-C-format Alpha 6000-series cameras have been a big hit. The Alpha 6500 is the most recent addition and it has plenty in common with the Alpha 6300, including a stacked 24.2MP Exmor CMOS sensor complete with LSI chip, and a 594-point AF system. However, the burst depth of 233 Extra Fine quality JPEGs or 107 raw files (the Alpha 6300 can only maintain that rate for 44 Extra Fine JPEGs or 21 raw files) really adds to its draw as a camera for shooting action. What's more it has 4K, Full HD, and HD video recording options, making it a tempting proposition for videographers.



Best for Video Panasonic Lumix DC-GH5

● £2,199 with 12-60mm lens

Panasonic's GH5 has a spec that many videographers have been dreaming about, with unlimited 4K recording, as well as 10-bit 4:2:2 full HD recording, plus the promise of 4K 4:2:2 10-bit ALL-Intra MP4/MOV coming with a firmware update for higher quality colour. It can also output live to an external recorder and it's possible to record internally and externally at the same time. What's more, an optional adapter (DMW-XLR1) allows a pro-level XLR microphone to be used for sound recording. It's great for stills too, with a 20.3MP Digital Live MOS Sensor, built-in 5-axis image stabilisation, and an enhanced AF system.

The features on the Lumix range encourage creativity
Panasonic DMC-GX80, 14mm, 1/10sec at f/2.5, ISO 800

The image stabilisation system on Panasonic Lumix cameras is great for keeping everything sharp in low light
Panasonic DMC-GX80, 12mm, 1/60sec at f/1.6, ISO 400



ALL PICTURES © JONAS BORG



Jonas Borg

Jonas Borg has lived, worked and studied all over the world – including Singapore, Japan, the UK and the US. He has a degree in photography from Long Island University in New York. Now living in his home nation of Sweden, his business is based in Stockholm. Visit www.jonasb.org.

Why I use **Panasonic Lumix**

I'VE BEEN a full-time freelance photographer for 15 years now, and I've been working with Panasonic Lumix cameras for the past seven. I use these for my professional work, which includes projects for major international companies, agencies and organisations – I have even used them for a project I undertook with the Swedish Royal Family.

The reason I use Lumix cameras is because they deliver great images, despite their relatively small size. They are also packed with features that help me to become a better and more creative photographer. I also like the fact that I can

use Wi-Fi to control my camera from a distance. What's more, the image stabilisation is great for keeping everything nice and sharp, even when light levels are on the low side.

To be able to film in 4K, then extract a high-resolution image that captures key moments is extremely handy for me, and the film functions are very good too. I also like the fact that camera settings can be adjusted from fully automated to fully manual quickly and easily. I can take my Lumix anywhere and be sure that the image quality is good enough to be printed in glossy magazines.



Best for **Street** **Fujifilm X-Pro2**

● £1,349 body only

The X-Pro2 has a similar spec to the X-T2 (right), but a couple of important differences give it the edge for street photography. The rangefinder-like shape is ideally suited to small, fast prime lenses to let you shoot in low-light conditions and isolate your subject through shallow depth of field. There's also a hybrid viewfinder that lets you swap between an optical and an electronic device. Using the optical device means you can frame the shot without powering up the camera and, depending on which lens you use, you're able to see objects around the edge of the frame.

Best **All-rounder** **Fujifilm X-T2**

● £1,649 with XF 18-55mm lens

The Fujifilm X-T2 is the big brother of the X-T20, and is more robust, being weatherproof and dustproof. It also adds a sensitivity dial to the traditional controls, along with a switch to select the metering mode quickly. As with the X-T20, the X-T2 can shoot at 14fps with the electronic shutter or 8fps with the mechanical shutter, but the X-T2 has a slightly deeper burst depth, being able to record 25 uncompressed raw files at 14fps (both cameras can record up to 42 JPEGs at 14fps).

The X-T2 is no slouch when it comes to shooting sport. The 325-point hybrid autofocus system has AF-C custom settings to enable you to tailor the tracking sensitivity, speed tracking sensitivity and zone area switching settings to match your subject and shooting conditions.

However, the most important thing about the X-T2 is that its APS-C-format 24.3MP X-Trans CMOS III sensor and X-Processor Pro



processing engine produce really lovely images. Fujifilm's film-simulation modes have also proven to be a big hit with wedding, portrait, lifestyle and landscape photographers who enjoy the ability to create the look they like at the shooting stage, rather than during post production. These intelligently designed modes can even be applied to 4K video, so that movies match the stills.



Best for **Travel** **Fujifilm X-T20**

● £899 with XC 16-50mm lens

If you're travelling for pleasure, the Fujifilm X-T20 will add to the experience as its high build quality and traditional exposure controls make it a real joy to use. It also has the same 24.3MP APS-C-format sensor and processing engine as that found inside the Fujifilm X-T2, so it produces seriously high-quality images. Fujifilm's excellent film-simulation modes are included and the built-in Wi-Fi system lets you share photos of your travels via your smartphone or tablet. All-in-all it's a great choice for aspiring photographers looking to improve their skills.



Best for **Resolution** **Sony Alpha 7R II**

● £2,499 body only

At the other end of the spectrum from the Sony Alpha 7S II, the Alpha 7R II's full-frame sensor has 42.4 million pixels, which enables it to capture a huge amount of detail. It's also very small and light for a 35mm-format camera, making it a great choice for landscapes or street photography.

If you don't mind bumping up the size of your kit a little, the Fujifilm GFX 50S has a 51.4MP sensor that's 1.7x the size of the chip in the Alpha 7R II. As a result, it captures a phenomenal amount of detail and noise is kept in check.



Best for **Portability** **Olympus OM-D E-M10 Mark II**

● £509 with 14-42mm EZ lens

With the 14-42mm EZ lens, the Olympus OM-D E-M10 Mark II is so small and affordable that it makes a compelling argument for an interchangeable-lens camera instead of a fixed-lens compact. It may lack weatherproofing, but it has a superb wealth of features, including Live Time and Live Composite mode to simplify making long exposures, as well as Olympus's popular collection of art filters, and five-axis image stabilisation. There's even a high-quality viewfinder built in along with the tilting touchscreen.



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means you can
concentrate on
the shot
Fujifilm X-T2, 16-55mm,
1/200sec at f/3.6, ISO 400



Faye Yerbury



Faye Yerbury was a lecturer in hairstyling and make-up before meeting Trevor Yerbury in the late 1970s. She is now a well-respected photographer, and the pair has won countless awards for portraiture, nudes, wedding and avant-garde work. **Visit**

www.yerburygallery.com.

Why I use the **Fujifilm X-T2**

BEING a long-time user of the Fujifilm X-T1, I eagerly awaited the launch of the X-T2. As a female photographer, I love how light it feels to hold and carry – it's perfect for my small hands.

When Fujifilm was moving on from the X-T1, it asked photographers for feedback and really listened to the comments it received. As a result, the improvements were implemented with a great deal of thought. The ability to lock the mechanical dials, and the increased sensor size (to match that of the X-Pro2) are notable examples.

Photographers often ask me why I prefer the X-T2 to other models, and my answers are always the same. It does what I need it to do simply and without fuss. The menu is intuitive, the tilt screen is wonderful, and when combined with such a fabulous range of lenses, the X-T2 is very hard to beat.



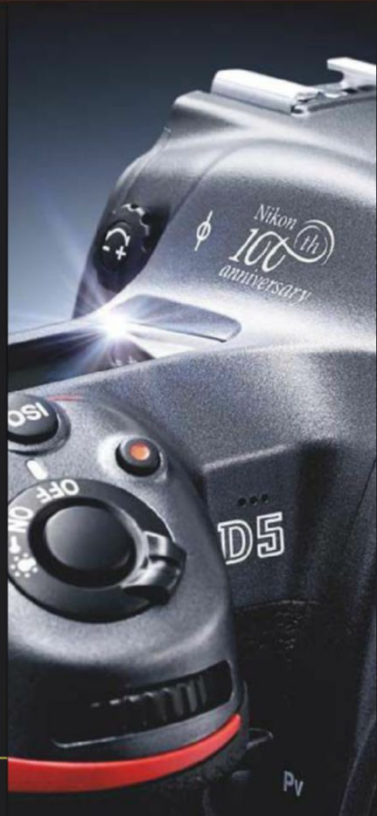
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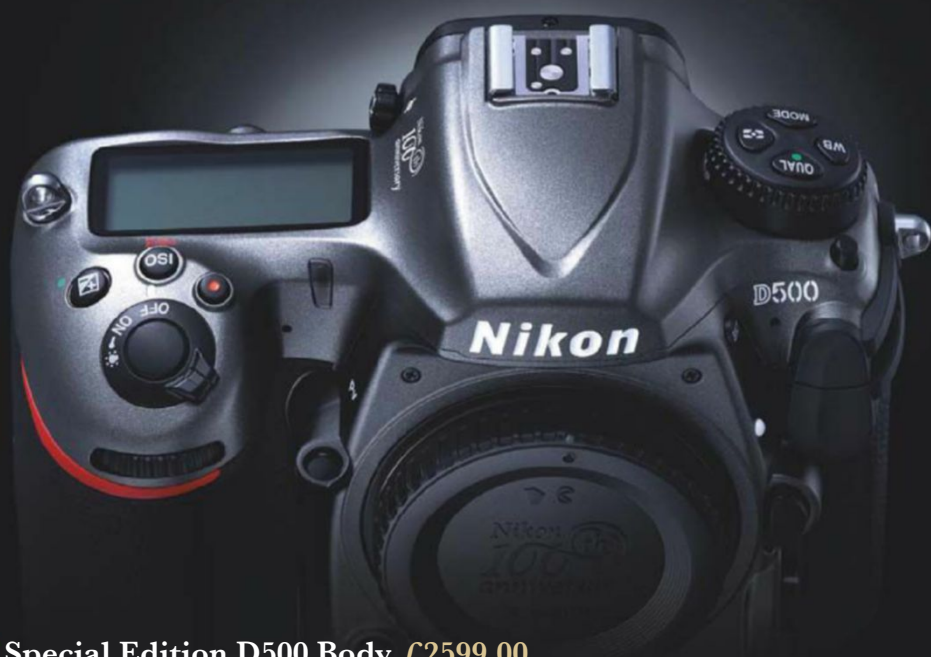
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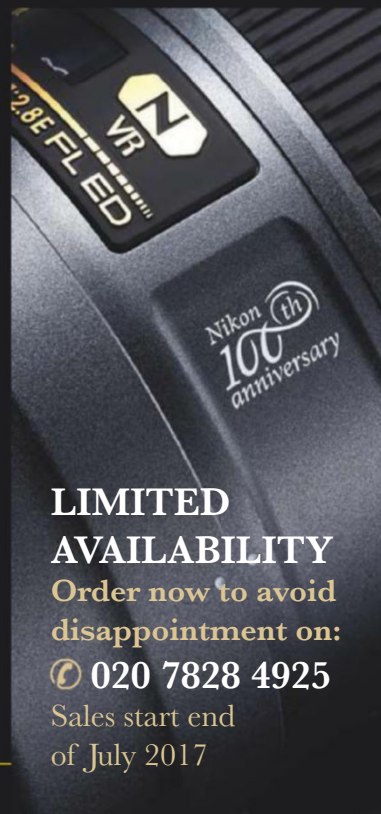
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Gimme she

Despite life-changing injuries, **Giles Duley's** passion for photography is as strong as ever. He talks to **Geoff Harris** about his book on the refugee crisis

Conflict and press photographers often talk about the risks and emotional toll of their chosen profession, but Giles Duley paid a very painful price for being in the wrong place at the wrong time – he lost both legs and an arm after stepping on an improvised explosive device (IED) in Afghanistan. Despite having to deal with life-changing injuries, abandoning photography was never an option for this West Country-born photographer, which is a humbling testament to his determination and grit. Giles' latest book, *I Can Only Tell You What My Eyes See*, is a powerful document of the refugee crisis from 2015 onwards, and has just been published by Saqi Books. AP caught up with him for a long-overdue chat.

'I originally wanted to become a photographer after discovering the work of Don McCullin when I was a teenager,' Giles explains, by way of background. 'I'd never thought about photography before. When I was 18 or 19 I was photographing bands and I sort of stumbled into that world, but I guess this love of

documentary photography had always been in the back of my mind. By the time I was 30, I'd grown very cynical with the editorial work I was doing for big glossy magazines, however, as it was more about celebrity culture than taking great portraits. I took a few years off from photography, but then decided it was what I needed to do. I wanted to focus on more "serious" work, however.'

This led Giles to work with NGOs such as Save the Children, Médecins Sans Frontières and the UN Refugee Agency (UNHCR). In 2011, while documenting the civilian impact of the war in Afghanistan, Giles sadly was to become 'the story' after stepping on the IED. 'By then, I'd been doing documentary work for nearly a decade, but it was only fairly recently that I felt I found my voice. So I was really annoyed and frustrated to get injured. But I never questioned that I would go back to taking photographs... Photography is a state of mind, and it comes from inside you.'

Giles recounts that when he was flown back to hospital in the UK, it was touch and go. His family wasn't

Right: Hanan, 20, from the Syrian city of Idlib with her son Hussein. Bekaa Valley, Lebanon



Left: Recently arrived refugees and migrants queue for food provided by volunteers at Idomeni station in Greece

lter



Above top: An overcrowded boat of refugees heads to the shore at Lesbos, Greece. Two men had fallen from the boat; they were rescued by volunteer Spanish lifeguards

Above: A father carries his two children from the boat after landing on Lesbos

sure whether he would make it, but his first words to them were, 'I'm a photographer.'

'What makes a photographer to me is the way that they think and the way they connect with their heart,' he insists.

Learning to adapt

Becoming a photographer again took effort and patience, but Giles eschewed any adapted cameras or equipment. 'I do everything one handed as I still have my left arm. It can be tough, but I find a way. My big rule after being injured was that I would learn how to adapt to things. With these injuries, I knew I would have to be harder and tougher than everyone else to cope with places like South Sudan.'

Giles prefers to work on long-term projects rather than short-term commissions. The commission for this latest book came about as the UNCHR was already familiar with his long-term project, called the Legacy of War. 'As the refugee crisis reached its peak around 2015, they contacted me again, so we decided to collaborate,' he explains. 'They gave me the freedom to travel where I wanted to, to take pictures and get the stories told.'

Giles saw many harrowing scenes of refugees in extremis during his travels, but found the beaches on the Greek islands of Lesbos particularly traumatic. 'There was something about the sheer scale of it – 5,000 people a day landing on a couple of beaches. People



Above: Khouloud, paralysed by a sniper's bullet in 2013, in the makeshift tent in the Bekaa Valley she calls home, with her husband Jamal and two of their four children

had lost everything and were hysterical after the perilous journeys. Beyond the rights and wrongs of the situation, the simple fact is that these were people like you and me who found themselves in desperate situations. It was overwhelming and the emotion overcame me.'

Rather than just being a passive observer to all this misery, Giles also helped out as best he could. 'There was little medical support, so I'd be handing out thermal blankets and I was asked a few times if we could put hypothermic babies in the car and turn the heating up. It was

desperate. I don't believe in this ideal of objectivity in photography. I am there to document, but if there is something I can do to save a life or help somebody, I will do it. I will only take a photo when I know there is nothing else I could be doing to help people.'

Giles is justifiably proud of the book and feels the closest connection to the images of Aya, a child with spina bifida who fled from Syria to Lebanon, and Khouloud, a Syrian woman who was paralysed by a sniper's bullet. She is cared for by her devoted husband. 'I dedicated the book to Aya and

Giles's gear

For Giles's documentary work, he favours a Canon EOS 1 film SLR – a camera he's had for some 25 years – loaded with Ilford HP5 Plus film. 'Why do I still use it? It still works!' he chuckles. 'For medium-format portraits I shoot on a Contax 645, which is great for me as it has AF, so I can shoot with one hand.'

The vast majority of documentary and conflict photographers now favour digital, so why not Giles? 'I used digital but ended up going back to film. There is something about the quality of film. We can get so caught up in wanting perfection, wanting everything to be pin sharp, perfect colour rendition, and so on. A lot of the greatest

images of conflict are not technically perfect, the best example being Robert Capa's picture of the D-Day landings. As for not being able to instantly review your images with a film camera, I find this an advantage. You tend to look at digital images immediately and I think this is the wrong time. When I am taking photographs, I am telling a story and it's important for me to focus on that. I do the editing when I am back in the UK, with the time and head space.'



Giles Duley (born in London in 1971) began as an editorial and music photographer, but is now best known for his photography of humanitarian issues and the consequences of conflict, including the refugee crisis. He works closely with a range of NGOs (as well as collaborating with Massive Attack to show his work at their gigs). For more, see <http://legacyofwar.com>



Purest form

As well as documentary work, Giles takes more formal portraits of his subjects against a white sheet, which is an essential part of his kit bag. 'Richard Avedon was a big influence when I was starting out, and his portraits against a white background are to me the purest form of photography. There is nowhere to hide, as it's just a person and daylight. It is simple, but hard to get right. I use a white sheet in my work, as there is something about taking people away from their surroundings in a refugee camp, for instance. They are not just refugees, they are car mechanics, lawyers, parents, and so on. As soon as you see them in a refugee camp, that is how you think about them.'

Khouloud, as they were the first major stories I covered after my injuries, and I feel they gave me back my life as a photographer. With Khouloud, I said I didn't photograph the refugee or a disabled woman but a couple who were deeply in love with each other. I see myself as a photographer of love and relationships. These people are in terrible circumstances, but it's about the intimacies, that love that families share – that is something we can all relate to. That is where I want to be as a photographer.'

Giles doesn't talk about it much, but taking photographs hurts. 'It is tough physically and working is like running a marathon. At the end of the day, I can hardly walk and there is blood and bruises, but I feel privileged to do what I do, particularly as photography was almost taken away from me. If anything, the pain drives me on more, as I feel I am literally walking in the footsteps of the people I photograph.'



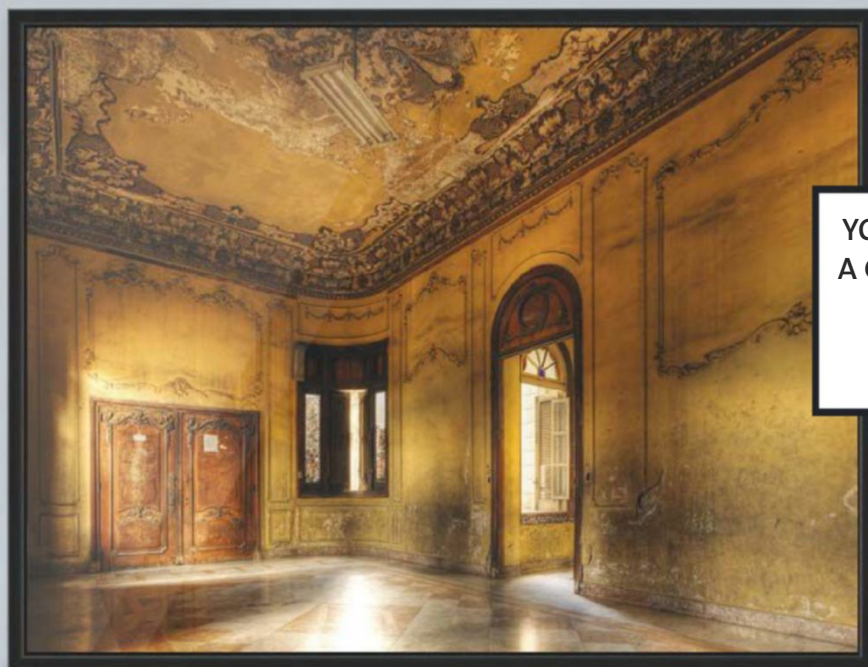
I Can Only Tell You What My Eyes See by Giles Duley (with texts by Filippo Grandi and Massive Attack's Robert Del Naja) is published by Saqi books and on sale now for £25. See www.saqibooks.com

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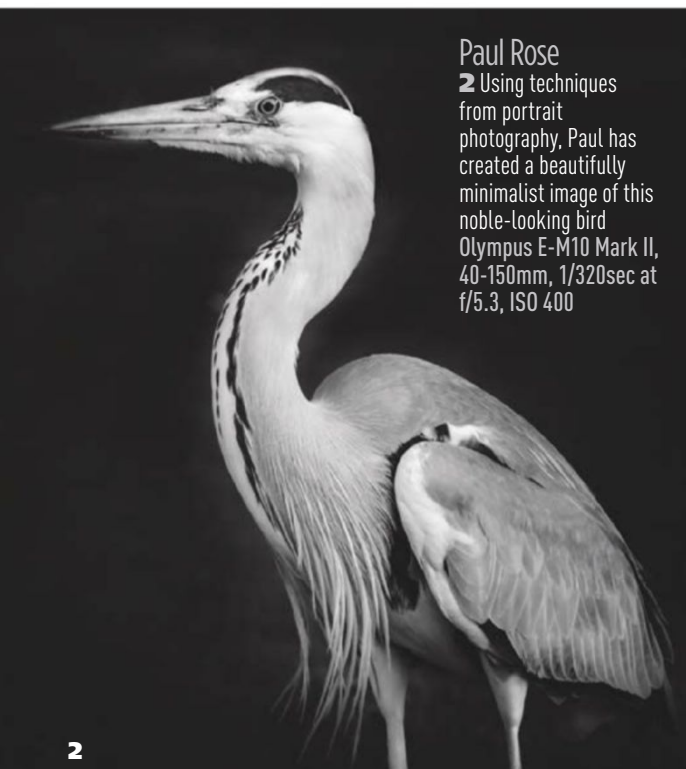
 **WHITE WALL**



© MICHELLE HOWELL

The fantastic five

Each of these five readers will receive a **Sony Cyber-shot DSC-RX10 Mark III** to use in the next round of our nature and wildlife competition



Paul Rose
2 Using techniques from portrait photography, Paul has created a beautifully minimalist image of this noble-looking bird
Olympus E-M10 Mark II, 40-150mm, 1/320sec at f/5.3, ISO 400

© PAUL ROSE

THE SHORTLIST for AP's competition to win a Sony Cyber-shot DSC-RX10 Mark III has been decided. In our 17 June issue we asked readers to submit their best nature and wildlife images. Now these five talented photographers will each receive a Sony RX10 Mark III on loan to enable them to take more nature and wildlife images. The picture judged the best will win the prize – in other words, the winning photographer gets to keep the camera. Read on to find out more about the images. A big well done to the five shortlisted photographers, and we very much look forward to seeing their results taken with the Sony RX10 Mark III.

About the Sony RX10 Mark III

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See more at www.amateurphotographer.co.uk/reviews/compacts/sony-cyber-shot-dsc-rx10-iii-review

3



© MOLLY HOLLMAN

Michelle Howell

1 A beautiful composition with perfect lighting, the description 'frog image' doesn't really do justice to this technical tour de force. A superb wildlife shot Nikon D5100, 90mm, 1/160sec at f/16, ISO 200

Molly Hollman

3 Another great example of how less can be more in wildlife photography. Molly has captured an intimate moment between these two birds in a bleak landscape Pentax K-3, 18-125mm, 1/160sec at f/5.6, ISO 100

Angi Wallace

4 Another engaging portrait of a frog. This time with the benefit of a striking and very fitting background. This is a documentary image with great personality and charm Canon EOS 60D, 60mm, 1/160sec at f/18, ISO 125

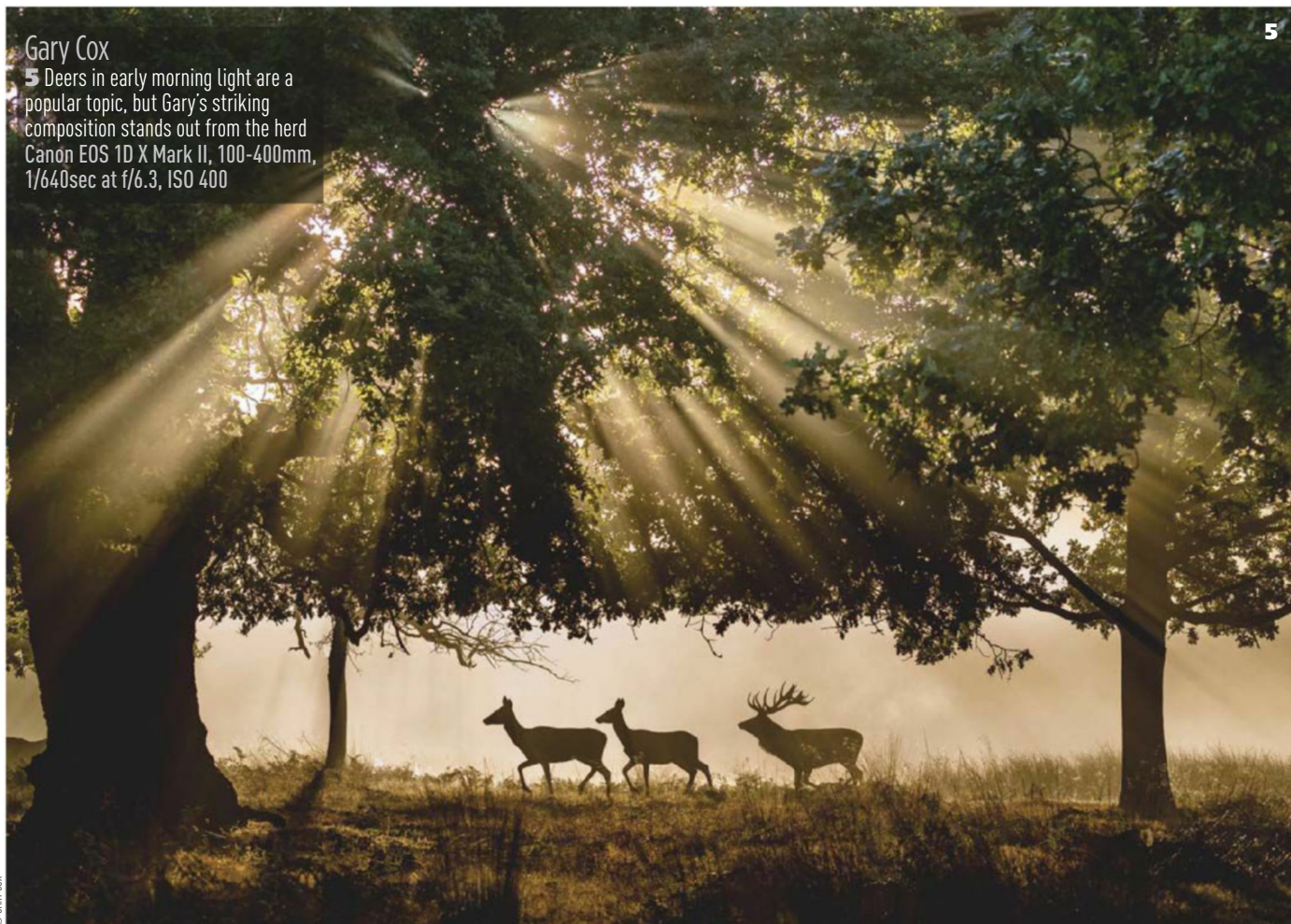
© ANGI WALLACE



4

Gary Cox

5 Deers in early morning light are a popular topic, but Gary's striking composition stands out from the herd Canon EOS 1D X Mark II, 100-400mm, 1/640sec at f/6.3, ISO 400



5

© GARY COX



Rick Tomlinson

Rick Tomlinson made his name capturing the Southern Ocean at its most treacherous from the decks of yachts in the Whitbread Round the World Race. To learn more about Rick, and for details about his workshops that are usually held at the beginning or end of the season, visit www.rick-tomlinson.com.

Sunsail 4027 taking part in Cowes Week, 2016
Nikon D810, 70-200mm,
1/3200sec, f/7.1, ISO 400

Lea



RICK'S KIT LIST



◀ Diver's equipment bag

Rick occasionally uses Pelican cases, but on a boat they can be a bit sharp and hard. As a result, he prefers to use a diver's equipment bag. He finds these neoprene-style dry bags a bit gentler on cameras, too.



◀ Foul-weather jacket

Foul-weather clothing needs to protect you from the elements while allowing freedom of movement. Rick wears a jacket that is one size too big so that he can tuck his camera underneath it.



© ISTOCK



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ming the ropes

ALL PICTURES © RICK TOMLINSON

Having taken part in four Whitbread Round the World Yacht Races, photographer **Rick Tomlinson** is perfectly placed to offer expert advice about shooting yachts, as **Tracy Calder** reveals

With its intoxicating mix of sky, land and sea, the Isle of Wight has attracted artists, politicians, royalty and sailors for centuries.

The waters surrounding this island have enough hazards to challenge the most experienced yachtsmen: in 1990 the wreck of the SS *Varvassi* caused so much damage to the French Admiral's Cup yacht that it had to be abandoned, before sinking. It's no surprise, then, to find marine photographer Rick Tomlinson living on the island and running a gallery next to the water's edge.

Rick grew up on the Isle of Man, where his dream of sailing round the world began to take shape. He spent much of his time there racing dinghies and boatbuilding, which in turn led him to move south and join a team building a yacht for Simon Le Bon, lead singer with the band Duran Duran. The boat (later named *Drum*) was designed to compete in the 1985/86 Whitbread Round the World Yacht Race, and due to his work on the build Rick was offered the chance to join the crew.

Disaster strikes

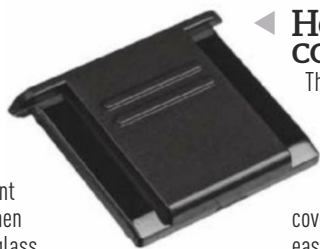
In the run-up to the event, the team entered *Drum* in the Fastnet Race – a 608-mile round trip starting from Cowes and ending at Plymouth. Part way through the trip disaster struck when the keel broke away from the hull, causing the boat to capsize, trapping six people (including Le Bon) inside. Thankfully, a competing boat raised the alarm and the team was rescued. But with just a month to go until the start of their round-the-world adventure, the crew had to work tirelessly to get the yacht ready to race again. Their efforts were rewarded when *Drum* came third overall in the Whitbread Round the World Yacht Race.

During his time on board *Drum*, Rick began



Kitchen towel

It's easy to get spray on the lens and not realise it until you get home when it's too late to rescue your pictures. For this reason, Rick always attaches a UV filter to the front and keeps pocketfuls of kitchen roll that he uses to wipe the glass.



Hotshoe cover

The hotshoe has a live contact, so it's important to protect it when you are on the water. These covers are cheap but can easily be lost, so buy multiples.



70-200mm lens

Whether you're shooting from the shore or boat-to-boat, a 70-200mm lens will cover most eventualities. Rick often uses an AF-S Nikkor 70-200mm f/2.8.



For details and how to enter visit www.amateurphotographer.co.uk/competitions/iet

#IETPhotoComp



The crew of
Tonnerre, Cowes
Week, 2016
Nikon D810, 200-500mm,
1/2500sec, f/5.6, ISO 400

▶ taking photographs, initially for fun. 'In those days I was shooting film,' he recalls. 'I was using Nikon equipment, and I still use Nikon. Once you start with a system it's hard to change because you have to replace all of the glass, but occasionally when you lose your camera bag overboard – which has happened to me more than once – you get an opportunity to rethink!'

Despite these 'opportunities', Rick has remained loyal to Nikon, largely due to the support he has received from the

company over the years, and the general robustness of its camera bodies. But no matter how robust your camera is, if it goes overboard there isn't much you can do to resuscitate it. On one occasion Rick was sailing in a chase boat when it capsized, hurling him and his camera into the sea. 'The propeller on the outboard motor was sticking out of the water, so I hung my camera on the end until we were rescued,' he laughs. Amazingly, he managed to save some of the film from the shoot.

Rick converted to digital in 2001 while working as an

expedition photographer in an ocean race. 'We needed some pictures for immediate use, so we opted to shoot a few digitally, and the rest on film,' he explains. 'Halfway through the race we decided to shoot purely digital because the immediacy was so important.' He currently uses a Nikon D810 as his main body and a D800 as a back-up. 'The D810 does everything I want it to,' he enthuses. 'For one, it gives me large file sizes, which is useful if I want to do some cropping later.' Generally, though, Rick tries to keep post-production to a minimum,



RICK'S TIPS FOR BETTER YACHT PHOTOGRAPHY



Listen to the radio

Cowes Radio (87.7FM) delivers live, continuous commentary throughout the week, providing competitors, spectators and regatta followers with minute-by-minute information, as well as a daily guide to what's on.



Time it right

In the afternoon, as the boats are coming in, they often sail close to the shore and can be shot easily with a 70-200mm lens. For the best results, head for an area known as The Green (close to the Royal Yacht Squadron).



Explore the options

During Cowes Week there are plenty of activities aside from yacht racing. A firework display takes place on the final Friday of the event, and there is live music, a carnival and often a flying visit from the Red Arrows.

**Tonnerre 4 at
the Royal Yacht
Squadron's
Bicentenary
Regatta, Cowes**
Nikon D810, 70-200mm,
1/2000sec, f/6.3, ISO 400



'Counteract the rolling by using your body: brace yourself and move your knees and arms'

as a single trip can sometimes result in thousands of pictures and time is often of the essence.

When it comes to lenses Rick often uses a 70-200mm f/2.8, but finds room for 24-70mm, 17-35mm and 200-500mm glass in his kit bag. Naturally, this gear needs to be protected from sea spray and he employs a diver's equipment bag for the purpose. When he gets home he uses a paintbrush to apply methylated spirit around the buttons, knobs and dials. 'When I'm out on the water I protect the hotshoe with a cover,' he explains. 'There's a contact there that's live and it can corrode if it gets sea water on it.' Of course, Rick also has to protect himself from the elements, and for that he wears a foul-weather jacket. 'I use one that's one size too big so that I can tuck my camera underneath it and zip it up,' he reveals.

Dealing with movement

But it's not just sea spray that can dampen Rick's spirits: the main challenge anyone faces when shooting boat-to-boat is movement. 'The boat you're on is constantly rocking, so keeping the camera steady is really tricky,' says Rick. 'When you're on the water there's no point using a tripod, but you can counteract the rolling by using your body. It's hard to explain, but you

have to brace yourself in one position, and compensate by moving your knees and arms. It also helps if you use the viewfinder rather than the LCD screen, so you can press the camera lightly against your face.' Naturally, the best way to improve your hit rate is to keep your shutter speed up high, and Rick recommends no less than 1/1000sec. 'With an ISO of 400 and a shutter speed of 1/1000sec I can usually shoot at around f/8, which gives me enough depth of field,' he advises.

Rick's wisdom has been hard won – over the years he has taken part in four Whitbread Round the World Yacht Races, and was the official photographer for the Volvo Ocean Race in 2001-02 and 2008-09. For a landlubber like me it's hard to imagine being at sea for up to 30 days at a time. 'It's no big deal,' smiles Rick. 'You're there because you want to be there, and you get into an easy routine – all you can really do is eat, sleep and sail.' While making the short crossing back to the mainland, I wonder if Rick is making light of his achievements. It's all very well to eat, sleep and sail, but adding photography into the mix presents a whole new set of challenges. To master the waves takes skill, stamina and a strong stomach – and Rick has all three. AP

For more information about Cowes Week 2017 (29 July-5 August), visit www.lendycowesweek.co.uk. For yachting photography, news and reviews see *Yachting Monthly* magazine (www.yachtingmonthly.com).



Join a spectator boat

You can get close to the racing action on a spectator boat. Trips run by the official sponsor (Lendy) last for an hour. Just remember that when you're out on the water the safety of your gear is your responsibility.



Keep an eye on exposure

When you're shooting from the shore in the afternoon the boats can be backlit. Keep an eye on your exposures. Digital cameras are good at retaining detail in the shadows these days, but don't count on it!



Protect your gear

Sea spray is corrosive, so make sure your gear (including the hotshoe) is properly protected from the elements. Wipe your lenses regularly, use a waterproof bag, and clean equipment thoroughly as soon as you get home.

The camera collector

World-class camera collector **Dilish Parekh** talks to **Steve Fairclough** about his record-breaking collection

Dilish Parekh is a photographic record breaker. Since 2007, his collection of cameras, dating from 1890 to 1960, has been listed in the Guinness World Records and now includes more than 5,000 cameras.

'My grandfather used to collect cameras and he gifted me a few models, so my interest started from that time,' Parekh explains. 'The collection started in 1977 when 600 cameras were gifted to me by my grandfather after he passed away.'

When he inherited the collection, Parekh already had an interest in photography. 'I'm a freelance journalist accredited with the government of Maharashtra, a state in India of which Mumbai is the capital,' he says. 'A lot of my pictures have featured in newspapers in the state and in Mumbai. I'm a jeweller by profession and this [collecting] is my hobby and passion.'

'After 1977 my passion for photography increased. I used to buy old jewellery for trading, but along with old jewellery if anyone had old cameras I used to buy those too. That's how I started – buying jewellery, watches, old silverware. I traded the remainder but kept the cameras for myself.'

Valuation and history

Now, in the internet age, you can discover the history of a camera and its value in seconds, but when Parekh (pictured right) began collecting, such information was scarce. 'In the 1970s, '80s and early '90s you didn't know what the international markets were or the prices,' he explains. 'I didn't know values or how much the collection was worth. There was no way to

find out, but today I can just Google any camera and I know the price. That all really started after 2000.'

Parekh's collection expanded due to a number of factors, including cameras being 'gifted' to him by people who would otherwise have thrown them away. 'Instead of giving a camera to the junkyard, people would give it to me,' says Parekh. 'It was of no value to them and was taking up space in their house, so they thought they might as well give it to me.'

'In Mumbai there is something called the Chor Bazaar – chor in English means "thieves' market". It

was named this by the British when they ruled India. Chor actually means "noise market" and there are shops there where you get vintage furniture. When I used to advertise I used to look for old jewellery and buy old cameras.'

Time spent collecting

In the early days Parekh devoted a lot of time to building his collection, which ranges from a daguerreotype to a button spy camera and a rare Leica 250, which is valued at around \$80,000. 'Initially, it took up a lot of my time,' says Parekh. 'I am now over 60, so I don't devote that much time to it, but in my 30s and 40s I did. In the mornings I used to go to flea markets to look for cameras and I used to advertise. When people called up I used to go on home visits and have a look at the stuff and buy it, but I don't do this any more.'

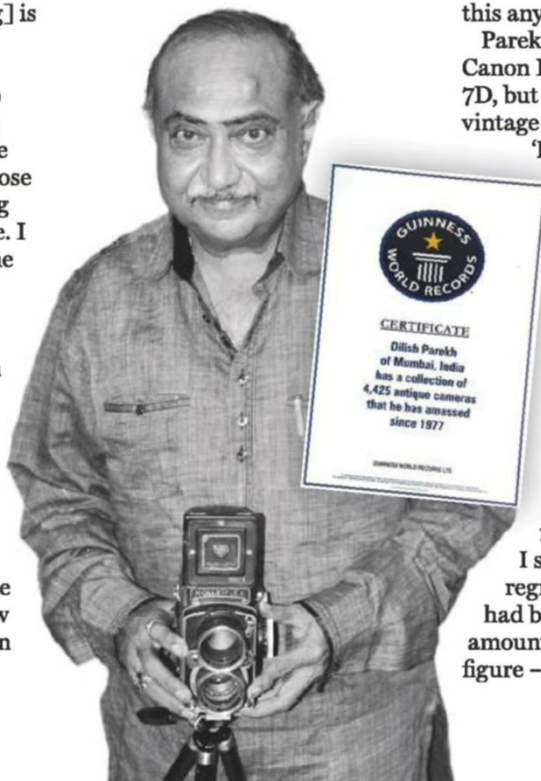
Parekh currently shoots with a Canon EOS 5D Mark II and an EOS 7D, but has used many of the vintage cameras in his collection.

'I've used Hasselblads, Rolleiflexes, Canons and Leicas,' he says. 'I have an old button camera, a 1950s model, and there's a marking on the film "Made in Occupied Japan", so it's quite rare.'

When asked if he has made any mistakes while collecting, Parekh sighs and says: 'The Leica 250 is the rarest model in my collection today. I did, in fact, have a Nikon I that

I sold 20 years ago, which I regret. I recently read that one had been auctioned for an insane amount, an absolutely crazy figure – over \$400,000.'

'Instead of giving a camera to the junkyard, people would give it to me'





Nikon S, 1951



Rodenstock View
Master Stereo
Color, 1962



Zeiss Ikon
Contaflex TLR, 1935



Above: Dilish Parekh poses with just a small selection of his record-breaking 5,000 cameras

the serial number and every camera has my own individual numbers assigned to it.'

Storing the cameras

Parekh's collection is stored at various locations in India. 'I live in Mumbai, which is a crowded city, and I don't have enough space at home to keep everything,' he says. 'I'll have to stay out of the house if I buy much more! It's packed with cameras in two full-length bookcases in my house, my loft, my office loft and our family garage. I have another property and I have cameras there, so it's about a shipping-container's worth.'

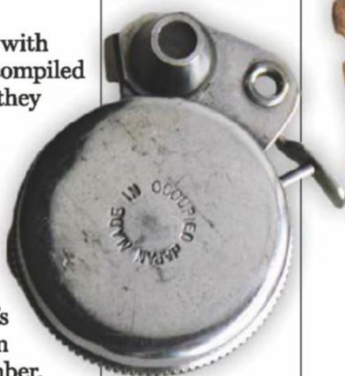
As for his advice for someone who might want to emulate his collecting feats, Parekh says: 'Follow your passion. Start collecting, but you will not always get what you are looking for. Don't give up hope, though, as once people know about you and read about you, you will get what you are looking for.'

When asked if there's one camera he doesn't own yet that he'd like to have in the collection Parekh replies: 'I just want a Nikon I again at a reasonable price... but I don't imagine that the people who have it would want to sell it!'

AP

Dilish Parekh hails from India and is a jeweller and photographer, who is obsessed with collecting cameras. He inherited his Guinness World Record-breaking collection from his grandfather in 1977 and it now includes more than 5,000 cameras. His collection has been exhibited alongside the work of Henri Cartier-Bresson and is currently held at various locations in India.

A small button spy camera engraved with 'Made in Occupied Japan' and its Patel film



Parekh admits he didn't know the value of the Leica 250 when he acquired it. 'I had no idea,' he says. 'My children found out it was worth money by checking online. I know the prices of each and every one of my cameras now – you just type the camera name in online and you know the complete story.' Parekh admits that Leica is his favourite brand. 'I find them very classy, very neat looking,' he says. 'They are like the Rolls-Royce of cameras.'

The attraction of vintage

Parekh has stuck steadfastly to his plan of not collecting any camera made after 1960. 'I didn't want to collect modern-day cameras,' he explains. 'I liked old cameras – the plate cameras, the daguerreotypes. At that time photography was an art and not everybody could do it. Today, with mobile phones, anyone can do it – you can click, use Photoshop and apps and completely change the look of a picture. But back then it was an art. If you were a good photographer you could gain a lot of importance. I loved it. When you developed photographs you were so excited to see the results.'

Despite being able to track camera values online, Parekh still only buys in India. 'It's all bought from India, but I have friends or their relatives

abroad who, after reading about the collection, have sent cameras to India,' he says. He has received 'gifts' from as far afield as the USA.

'If I come across something that interests me, and it is in my price range, I will buy it,' Parekh adds. 'There is no rule. If someone has old cameras and they approach me I will look. There is no upper limit. I can go a month without buying anything or in a week I can buy a month's worth!'

Verifying the world record

Parekh's collection originally featured in the *Limca Book of Records* (India's national equivalent of the Guinness World Records book), but his children wanted him to get into the *Guinness World Records* book. 'They contacted Guinness – they wrote e-mails and sent details of the complete collection... all the cameras with pictures,' says Parekh. 'We compiled it all, submitted the details they wanted and then Guinness verified it.'

'Initially my record was for 2,500 cameras, which I broke, and now my current record for Guinness is for 4,425 cameras. I've now exceeded 5,000 cameras. It's all documented – all of them have numbers; the lens number,

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FILM STARS

The wider the better

John Wade looks at the world of panoramic photography, from the days when film cameras were made for truly expansive images

PANORAMIC cameras are nearly as old as photography itself. The Megaskop, which is usually accepted as the first model, was made in 1844 to produce super-wide daguerreotypes on silver-plated copper. The theme continued through the wet-plate era, with cameras such as the Sutton Panoramic, when glass plates had to be made just prior to exposure, used wet and developed immediately after. But the craze really took off with the advent of rollfilm in 1888.

With the dawn of the 20th century, rollfilm panoramic cameras were divided into two distinct types: swing-lens cameras, such as the Kodak Panoram and Al-Vista; and rotating cameras such as the Kodak Cirkut. There was a resurgence of interest in the 1950s and '60s with a new range of 35mm panoramic models, and those are the cameras most easily found second-hand today, plus a couple of contemporary models that can still be bought new.

In a swing-lens camera, the film is loaded around a curve and the lens is fixed at one end of a short tube with a slit at the other end. With the camera pointing forward, the lens points to one side. During exposure, the lens swings in an arc, building up its image on the film as it swings. Swing-lens cameras such as the Horizon are still available new today for use with 35mm film. Cameras such as the more rare Noblex 6/150 shoot super-wide images on 120 rollfilm.

A rotating camera incorporates a motor that revolves the camera while the film is driven from one spool to another, past a slit at the focal plane. Such cameras are capable of shooting a complete 360° image, but are more traditionally used to rotate through only 180°. If you remember having your photograph taken at school with one of those cameras that scanned hundreds of children arranged in a huge semi-circle, it is likely that you have seen a Kodak Cirkut rotating camera in action.

In the last days of film, there was a craze for inexpensive 35mm panoramic cameras that were simply 35mm compacts in which the film plane had been masked top and bottom to create a panoramic effect.



This super-wide picture of schoolchildren and teachers was taken in 1926 using a Kodak Cirkut rotating camera



This panoramic image was taken with the FT-2



The Russian-made FT-2 produces 12 images from a 36-exposure 35mm film

The FT-2

LAUNCHED 1958

TYPE Swing lens

IMAGE SIZE 24x108mm

GUIDE PRICE £75-£100

The FT-2 was made by the Russian company Krasnogorsk. It is shaped like a small black brick, with a curved film path, and produces 12 images on a 36-exposure roll of 35mm, each one the size of three 35mm frames side by side.

The focus is fixed, as is the aperture at around f/5. Exposure is controlled by shutter speeds alone, using two levers. When both point down, the shutter speed is 1/400sec; left lever pointed down and right lever

pointed right gives 1/200sec; left lever pointed left and right lever pointed down gives 1/100sec. A lever at the front of the body tensions the shutter, then a small button to the side releases it. The faster the shutter speed, the faster the lens swings. A circular spirit level is built in to ensure you hold the camera level.

A dial on top of the camera, numbered 1 to 12, counts the frames. As the film is wound, a pointer on the dial must rotate three times before stopping it at the next number.

The camera winds film from one non-standard cassette to another, so a darkroom or changing bag is needed to load film from a normal cassette into an FT-2 one. When buying, make sure the camera comes with both cassettes.

The Globuscope

LAUNCHED 1981

TYPE Rotating

IMAGE SIZE 24x300mm

GUIDE PRICE £750-£1,000

The Globuscope is an American invention, and is oval-shaped with a slit in one face and a large handle on the base. Behind the slit, a 25mm lens projects its image through another slit and onto the film. There are two shutter speeds – 1/200sec and 1/40sec – changed by inserting an Allen key into the tripod bush. Apertures run from f/3.5-f/16, as well as a closed option.

A clockwork motor is wound by turning the handle on the base. The aperture control is moved from its closed position to the required f-stop and the shutter release pressed immediately. Depending on how long the release is pressed, the camera will rotate through 180°, 360°, 540° or 720°, after which the aperture control is returned to its closed position to prevent light fogging.

As the body rotates, the film moves past the slit at the back of the lens and the image is built up on the emulsion. The most practical and effective way to use the camera is to mount it on a tripod, then squat

down beneath it as you then reach up to release the shutter. If you stand behind the camera in the conventional way your out-of-focus face will appear right in the middle of the panoramic image.

Allowing the camera to rotate twice and then cropping out the best composition from the resulting image is a good way to achieve the best picture. The downside is that this method only gives four pictures to a roll of 36-exposure film!



The curious-looking Globuscope. The handle at its base operates a clockwork motor



This full 360° picture was taken with the Globuscope on Westminster Bridge in 1981, when the camera was launched

Horizont

LAUNCHED 1967

TYPE Swing lens

IMAGE SIZE 24x58mm

GUIDE PRICE £100-£120

The Horizont accepts conventional 35mm cassettes. It has a fixed-focus lens, with three shutter speeds of 1/30sec, 1/60sec and 1/125sec, and apertures of f/2.8-f/16. The lens sits behind a slit in a rotating barrel – the faster it swings, the shorter the shutter speed. When buying, make sure it has its panoramic viewfinder, which fits over the recessed rewind knob.



Conventional 35mm cassettes will fit the Horizont



The Horizon 202 is an '80s update of the Horizont

Horizon 202

LAUNCHED 1989

TYPE Swing lens

IMAGE SIZE 24x58mm

GUIDE PRICE £110-£130

The Horizon 202 is an updated version of the Horizont, with a plastic body rather than metal and a built-in panoramic viewfinder added. Apertures are adjustable from f/2.8-f/16. Shutter speeds of 1/60sec to 1/125sec are marked on two scales: yellow for slow speeds, white for fast, which are selected according to whether a lever on the top-plate is set against a yellow or a white dot.



The Spinner 360° is still available new, from the Lomography shop

Spinner 360°

LAUNCHED 2010

TYPE Rotating

IMAGE SIZE 24x165mm

GUIDE PRICE £89

Still available new from the Lomography shop, the Spinner 360° is like a cheap and cheerful version of the Globuscope. Power for the

rotation comes from a thick rubber band connecting the camera to the handle. It is tensioned by pulling a cord on the side of the handle. As the cord retracts, the camera rotates.

Two apertures marked with sunny and cloudy symbols control exposure, and the speed of the rotation gives a shutter speed of somewhere between 1/125sec and 1/250sec.



Gardens at the Palace of Versailles in France, shot with a Horizon panoramic camera

Noblex 135

LAUNCHED 1992

TYPE Swing lens

IMAGE SIZE 24x66mm

GUIDE PRICE £250-£300

Only recently discontinued, the Noblex 135 is the best of the swing-lens cameras today. It uses a battery-driven motor to turn the lens, contained within a cylinder that rotates 360°, but the movement begins before the start of the exposure. This ensures that the lens has accelerated to its optimum speed so the image is evenly exposed across its width. It has a panoramic viewfinder, 1/30sec to 1/500sec shutter speeds and apertures from f/4.5-f/16.



Shooting and processing tips

- Use the in-built spirit level found on most panoramic models to keep the camera absolutely level.
- Keep your fingers away from the edges of swing-lens cameras to prevent them from recording at the edges of the image.
- Shoot with rotating cameras above your head height to ensure you don't include your face in the panoramic image.
- Because subjects at each end of a panoramic image are further away from the camera than those in the centre, the image appears to curve forward in the middle and recede towards the edges. Accept and allow for this in your picture composition.
- If you have the film developed commercially, tell the processor to return the negatives on a roll, rather than cutting them up in the usual way.
- Use a digital film scanner to scan negatives and make digital prints.

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Nikon D7500

Nikon's DX-format DSLR for enthusiasts fits the best bits of the D500 into a smaller, more affordable body.

Andy Westlake puts it through its paces

For and against

-  Excellent control layout and handling
-  Great image quality up to very high ISO settings
-  Excellent autofocus using the viewfinder
-  Tilting touchscreen a useful improvement on previous D7000-series models
-  Slow live view autofocus
-  SnapBridge connectivity still lacking in features
-  Only a single SD card slot, where previous D7000-series models had two

Data file

Sensor	20.9MP DX CMOS
Output size	5568x3712 pixels
Focal length mag	1.5x
Lens mount	Nikon F
Shutter speeds	30-1/18000sec
Sensitivity	ISO 100-51,200 (standard), ISO 50-1,640,000 (extended)
Exposure modes	PASM, auto, scene
Metering	Matrix, centreweighted, spot, highlight-weighted
Exposure comp	±5 EV, 0.3EV steps
Continuous shooting	8fps
External mic	
Screen	3.5mm stereo
	3.2in, 922,000-dot tilting touchscreen
Viewfinder	0.94x magnification, 100% coverage
AF points	51-point phase detection
Video	4K (3840x2160) 30p; full HD 60p
Memory card	SD, SDHC, SDXC
Power	EN-EL15a Li-ion
Battery life	950 shots
Dimensions	135.5x104x72.5mm
Weight	720g including battery and card

Nikon is one of the most respected names in photography and is celebrating the centenary of its formation this year. Sadly, though, the firm has had a bumpy ride recently: it was forced to cancel its DL-range of premium compact cameras it announced at the start of 2016, its KeyMission range of action cameras received a rather lukewarm reception, and it appears to have ceased development of its 1-system mirrorless cameras. But even the firm's harshest critics have to admit that it still makes very fine DSLRs.


Indeed, the Nikon D7500 is exactly the kind of enthusiast-focused high-performance DSLR that the company does best. In essence, it takes the superb 20.9-million-pixel DX sensor from the top-end D500 and drops it into a rather smaller and more portable body based on the older D7200, while adding in a tilting

touchscreen and many of the most important design updates we saw in the D500. Nikon says that with its body-only price tag of £1,300, the D7500 won't replace the £850 D7200, but instead complement it.

Features

With Nikon's Expeed 5 processor on board, the D7500 offers a standard sensitivity range of ISO 100-51,200, which is expandable up to ISO 1,640,000. As we'll see, these hugely extended ISO sensitivities don't give great results, but that shouldn't mask the fact that this sensor delivers excellent high ISO image quality.

Nikon says the D7500 can shoot at 8 frames per second for 50 raw frames in a burst, which is a significant advance over the D7200's 27 frames at 6fps. In practice, with a 16GB SanDisk Extreme U3 card rated at 90MB/s, I measured an even



Nikon's punchy colour rendition brings out the warmth of this sunset
AF-S Nikkor 16-80mm f/2.8-4G ED VR
at 24mm, 1/80sec at f/5.6, ISO 100

faster rate of 8.2fps, but a slightly smaller buffer of 46 frames using lossless compression. This should still be ample for all but the most trigger-happy of action shooters.

Being a DSLR, the D7500 can track focus at full speed using its 51-point autofocus system, which uses the same phase-detection module as the D7200. Users can also match their specific lenses to their camera with the Auto AF Fine Tune function to give the best focusing accuracy.

Metering employs a 180,000-pixel RGB sensor, which is also used for face detection and subject recognition, while feeding information into the AF system to help the camera understand how a subject is moving around the frame. Alongside the usual matrix, centreweighted and spot modes, the D7500 gains Nikon's highlight-weighted metering. This aims to avoid clipping bright areas of the image to white, allowing the

user to make the most of the sensor's dynamic range when post-processing raw files.

Video shooters will find both 4K and full HD recording to be available, but while the latter uses the full width of the sensor, 4K reads from a 3840x2160-pixel area in the centre, which imposes a 1.5x field-of-view crop. In-camera electronic image stabilisation is available to compensate for shake when shooting handheld, and this has the advantage of being able to correct for rotation around the lens axis, which is important for video but something in-lens stabilisation simply can't do. It also works with every lens – not just optically stabilised ones – but sadly only functions in full HD mode, not 4K.

Perhaps surprisingly, the D7500 has just a single SD card slot, unlike either the D7200 or the D500. Another limitation is that

older manual-focus lenses can only be used in manual-exposure mode, without any metering. While these omissions will disappoint Nikon fans, fundamentally they reflect the fact that the D7000-series is no longer top of the firm's DX line-up: that position is now taken by the D500 instead.

Better news is that the built-in pop-up flash can work with Nikon's radio-controlled Advanced Wireless Lighting system to operate off-camera Speedlights wirelessly for creative lighting control. Nikon says the EN-EL15a battery should provide 950 shots per charge, and while this is down from 1,110 compared to the D7200, it'll still be ample for most purposes. In-camera raw processing allows you to tweak images before sharing them, and to this end built-in Wi-Fi and Bluetooth allow connection to a smartphone driven by Nikon's Snapbridge app.

Build and handling

With the D7500 costing around £1,300, you'd expect Nikon to deliver a solid-feeling camera that's ergonomically sound – and that's exactly what you get. The new model has a deep grip with a thick rubberised coating that feels extremely secure in your hand, and a weathersealed body that's compact without being cramped. The camera body measures 135.5x104x72.5mm and weighs 720g – a little heavier than the D7200, but noticeably smaller than the D500.

The control set-up is based on that of the D7200, but in a very welcome change the ISO button is now placed immediately behind the shutter release, as on the D500. This comes at the expense of the D7200's metering-mode button, which has relocated to the back of the camera, and is a much more sensible prioritisation of these two functions.



There's huge scope for bringing up detail from the shadows. This shot was exposed to retain highlight detail, which originally left the foreground completely dark in the JPEG file
 AF-S Nikkor 10-24mm f/3.5-4.5 at 10mm, 1/500 sec at f/8, ISO 100



Almost every important shooting function can be changed using easy-to-access external controls. There's an exposure-mode dial on the left shoulder and a drive-mode dial underneath, both of which lock in position to prevent accidental changes. Front and rear electronic dials change the main exposure settings, while the D-pad on the

back is used to move the focus area. Key settings such as metering, white balance, autofocus and flash mode have dedicated buttons on the camera body, while two Fn buttons on the front can be customised to suit the user. A press of the 'i' button on the camera's back brings up a short menu of other settings, mostly to do with image processing. I'd

have liked to see a user-customisable quick menu here, as there is on most other cameras at this price point, but the D7500 is so well set up overall that this is a minor complaint.

Viewfinder and screen

The D7500 has a reasonably large and bright optical viewfinder, with 0.94x magnification and

100% coverage of the lens's field of view. A sensor above the eyepiece automatically switches off the rear screen when you're using the viewfinder. As well as displaying the most important exposure data in a panel beneath the focusing screen, it's also possible to overlay gridlines to aid composition or show a dual-axis electronic level, although oddly you're not allowed to have both at the same time. But naturally, you don't get any of the advantages of electronic viewing when it comes to accurately previewing exposure, white balance or depth of field before shooting, which has to count as a considerable practical disadvantage for DSLRs compared to mirrorless cameras.

Below the viewfinder is the 3.2in, 922,000-dot LCD, which is an impressively slim unit that tilts up and down while adding little to the depth of the camera. I'd have preferred a fully articulated design like that on the D5600 or Canon EOS 80D, as tilt-only screens are useless when shooting in portrait format. In live view, the screen gives an accurate depiction of how your shots will come out,

'In general use, the D7500 is an impressively accomplished performer'

SnapBridge connectivity

LIKE Nikon's other recent cameras, the D7500 includes Bluetooth and Wi-Fi connectivity. This is designed to establish an always-on connection to a tablet or smartphone via the free SnapBridge app, and transfer across a 2MP copy of every image you take for sharing. Alternatively, you can choose to send across

only your favourite images using the 'i' button in playback. There's also a basic remote-control capability, but with no ability to change any camera settings remotely, it feels terribly outdated.

It's possible to pair the camera with multiple devices, so you can alternate between smartphone and tablet. However, because there's no option to use a Wi-Fi-only connection, you have to manually switch between them each time using the camera's

Bluetooth menu, which isn't very intuitive or convenient. I found that the best option was to add the Paired Devices setting to the camera's My Menu.

If you're happy to work how Nikon thinks you should be doing,

SnapBridge functions pretty well, transferring your shots to your smart device with minimum fuss. It's clever enough to pause transmission when the camera battery gets low to conserve power for shooting, then resume image transfer after recharging. However, if you prefer to work the other way round, taking advantage of the larger, higher-resolution screen of your phone or tablet to browse through your images and then pull your favourites across individually, the process is slow and clunky, with thumbnails taking an age to generate every time.

SnapBridge has improved considerably since I reviewed the D500 a year ago and now seems more reliable, but it's still not as polished or functional as other manufacturers' systems. Hopefully, Nikon can improve on this and add more features in future updates.



Nikon's SnapBridge is available for Android and iOS devices



The tilt screen can help with shooting at unusual angles. Here, the camera's food mode brightened the exposure and added real punch to the colours
AF-S Nikkor 16-80mm f/2.8-4G ED VR at 24mm, 1/60sec at f/5, ISO 800

with exposure, white balance and depth of field all previewed live. This represents a considerable advantage over older Nikon D7000-series DSLRs, which couldn't adjust the aperture diaphragm while the camera was in live view.

Alongside touch focus and touch shutter release in live view and video modes, the touchscreen can be used to operate menu selections and browse through images in playback, just like on a smartphone. But overall, touch operation still feels tacked on as an afterthought, and the D7500 lacks features common elsewhere, such as touch focus-point selection when using the viewfinder, or a customisable touch-sensitive control panel you can set up to access your most-used functions.

Autofocus

When it comes to autofocus, it's very much a tale of two systems. For viewfinder shooting, the D7500 uses a 51-point phase-detection system, with the AF array providing decent coverage by DSLR standards – about 75% of the frame width, and 50% of its height. Autofocus is very fast and decisive, even in low light, and Nikon says it's sensitive down to -3EV, or effectively moonlight. The D7500 also gains the group-area AF mode previously seen on the

D500, which allows multiple AF points to be used for keeping track of a moving subject, and works very effectively.

Switch to live view, though, and it's a very different story. Nikon is still using a rather basic contrast-detection system, and it's painfully slow compared to mirrorless cameras or Canon's Dual Pixel AF system. It's OK for static subjects, but don't even think about using it for anything that moves – indeed, Nikon doesn't even bother offering a continuous-focusing AF-C mode. On a more positive note, though, the AF point can be placed anywhere in the scene, and because focusing uses the image sensor itself, it's consistently accurate even with fast primes and off-centre subjects.

Seasoned DSLR users will be used to this kind of behaviour, and may well be happy using the two AF systems in a complementary fashion, using live view mostly for accurate manual focus with stationary subjects. But the fact remains that the D7500's main competitors can all autofocus much quicker when you're shooting with the rear screen.

Performance

In general use, the D7500 is an impressively accomplished performer that is more than capable of handling almost any photographic situation.

Focal points

Nikon has included in the D7500 most of the features we'd expect in an enthusiast DSLR

F mount

The D7500 uses Nikon's 58-year-old F mount, and unlike lower-end models, it has an in-body motor for autofocus with AF or AF-D-type lenses. However, it won't meter with older manual-focus lenses.

Top-plate LCD

Alongside shutter speed, aperture, ISO, exposure compensation, frames remaining, metering mode, battery level and Bluetooth status, the top-plate LCD can show the status of various other functions when they're being changed.

Off-camera flash control

The pop-up flash can work with Nikon's radio-controlled Advanced Wireless Lighting system.

SD card

Unlike the larger D500 and previous D7000-series cameras, the D7500 has just a single memory card slot.



Connectors

On the side, you'll find microphone, headphone, HDMI, micro-USB and remote release connectors – the latter accepting the MC-DC2 release. There's also a receiver on the front for the ML-L3 infrared remote control.

Power

Nikon says the EN-EL15a battery should be good for 950 shots. It charges externally, but can't be topped-up using USB.





Adding a touch of warmth improves the image dramatically
AF-S Nikkor 16-80mm f/2.8-4G ED VR at 50mm, 1/250sec at f/8, ISO 100

➤ Having shot more than 1,000 images with it across a wide variety of subjects, I rarely found it wanting.

Image quality is very good indeed, with the 20.9MP sensor delivering detailed images at low ISO settings and keeping noise well under control up to about ISO 6400, while giving usable files at settings as high as ISO 51,200. Nikon's matrix metering generally does a good job, if anything erring on the side of underexposure to protect highlights, which is much more desirable than irrevocably clipping bright highlights.

JPEG colour rendition is by default bright and punchy, even at high ISO settings where colours might start to fade on other cameras. If you want to pep things up even further, then Vivid and Landscape Picture Controls are available, while the Neutral and Portrait settings give more subtle renditions. Nikon also gives a huge amount of control over the image-processing settings, so it should be possible to tweak colour output to match your taste. However, I did find the auto white balance to be a little erratic, with a clear habit of erring too much towards the cool side on bright, sunny blue-sky days, which makes images look a bit sterile. In such cases, though, it's easy enough to switch to a preset.

Video

With the same sensor and processor as the D500, the D7500 can record 4K video, giving impressively detailed footage. However, because it's captured from a 3840x2160-pixel area at the centre of the sensor, it imposes a 1.5x field-of-view crop. This can be an

advantage if you're trying to record distant action – sports or wildlife, perhaps – but it's more problematic if you want to shoot a wideangle view.

It's also possible to record full HD video with no crop, although the quality of the footage isn't anywhere near as good, and you'd get better results downsampling 4K. That said, it's not obviously much worse than that of other DSLRs, and fine if you just want to record the occasional video.

One key new feature is the addition of built-in electronic image stabilisation for full HD video, which appears to be a similar system to the one Canon has recently introduced in its EOS cameras. It does a pretty good job of reducing the visibility of camera shake while shooting video handheld, even when you're using an unstabilised lens, but it's not as effective as the in-body systems found in some competitors.

Nikon has included a Flat Picture Control mode that's specifically designed to allow easy colour grading of your footage in post-production, and a zebra-pattern display to help you avoid clipping highlight detail. You can use the touchscreen to autofocus on a new subject during recording, but this is slow and shows a distinct contrast-detection 'wobble' effect in your footage, which means it's not very usable in practice. Sadly, there's no peaking display to help with manual focusing, either. These deficiencies leave the D7500 rather lacking in comparison to cameras like the Canon EOS 80D or Sony Alpha 6500, so if you're specifically looking for a camera that's good for video, the D7500 may not be the best choice.

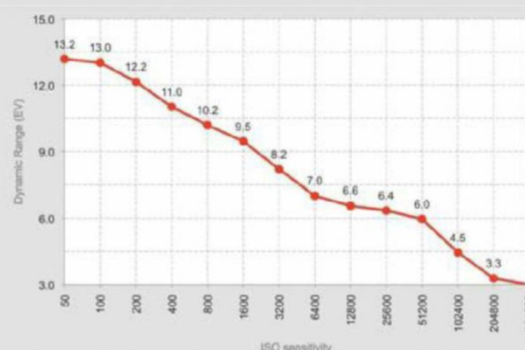
AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Nikon has used the same 20.9MP sensor as in last year's D500, and it delivers similarly impressive image quality here. It has slightly lower resolution than the 24MP sensors in Nikon's cheaper DX DSLRs, but this has little practical impact unless you print larger than A3. In return its high-ISO performance is very good indeed, although the extended high settings are hugely over-optimistic. Our image quality assessment is based on Nikon's own processing, using in-camera JPEGs and raw files processed through Capture NX-D.

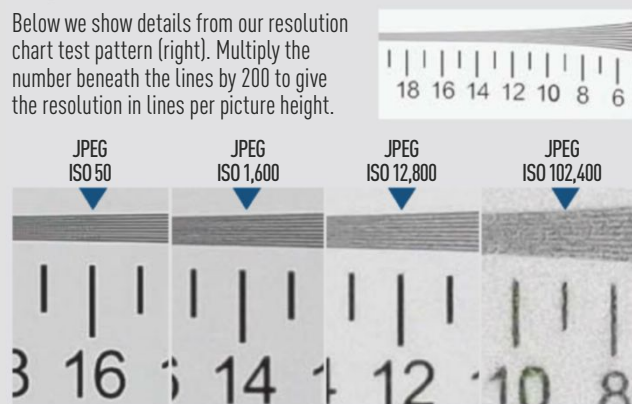
Dynamic range



When it comes to dynamic range, the D7500 scores very well in our Image Engineering tests. At ISO 50 we measure over 13 EV dynamic range, indicating massive leeway for recovering additional details from raw files, especially in shadow regions. This drops off progressively as the ISO is raised, but values of 8.2EV at ISO 3200 and 6EV at ISO 51,200 still represent a strong showing. However the precipitous decline in the extended settings again indicates why these have little practical use. (These figures are based on raw files processed in Nikon Capture NX-D – usually we use Adobe Camera Raw.)

Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



In JPEG, the D7500 delivers 3200 l/ph in our resolution chart tests, with Nikon blurring the image slightly to suppress aliasing. Noise progressively reduces resolution as the sensitivity is increased, and by the time we reach ISO 1600 it's down to 2800 l/ph. Move up the scale to ISO 12,800 and the D7500 still registers 2,400 l/ph, but beyond this things deteriorate rapidly, with just 1800 l/ph at the first extended ISO. As with the D500, we'd expect to see higher numbers from carefully processed files using Adobe Camera Raw.



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Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



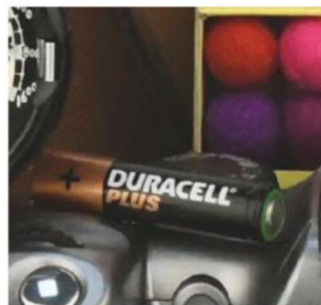
JPEG ISO 50



JPEG ISO 800



JPEG ISO 6400



JPEG ISO 51,200



JPEG ISO 204,800



JPEG ISO 819,200



At low ISOs the D7500's image quality is superb; fine detail is rendered with impressive sharpness and there's no visible noise. At ISO 800, noise starts to have an impact on image quality, with low-contrast textures beginning to blur away and shadows losing detail. ISO 1600 is still very usable indeed, but by the time we hit ISO 6400, fine detail and colour saturation are visibly suffering. Image quality progressively degrades at higher ISOs, and by ISO 51,200 colour rendition has become very broad-brush, although the image is still entirely recognisable. But at higher settings it's increasingly difficult to see the point as the image disappears under an ocean of noise, even acquiring a magenta hue at the top ISOs. Even so, no other APS-C sensor camera will give better high-ISO images.

The competition



Canon EOS 80D

Price £1,000 body only

Sensor 24.2MP dual-pixel CMOS

AF 45 points

Continuous shooting 7fps

Reviewed 21 May 2016

★★★★★



Sony Alpha 6500

Price £1,400 body only

Sensor 24.2MP Exmor CMOS

AF 425 points

Continuous shooting 11fps

Reviewed 18 February 2017

★★★★★



Fujifilm X-T2

Price £1,400 body only

Sensor 24.3MP X-Trans III CMOS

AF 325 points

Continuous shooting 14fps

Reviewed 21 October 2016

★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

WITH the D7500, Nikon has made an extremely capable DSLR that should satisfy the needs of a lot of serious photographers. Its combination of great handling, quick autofocus and speedy shooting means that if you miss a shot, it's more likely to be your fault than the camera's – at least if you normally shoot using the viewfinder. Indeed, in performance terms it's not too far behind the D500, despite its lower price.

The conundrum for prospective buyers, though, is whether it's good enough to command a significant premium over its predecessor, the highly regarded D7200. As Nikon's former DX flagship, the D7200 includes features that have been left out of the D7500, most notably dual card slots and a magnesium-alloy body shell, alongside a higher 24MP resolution. If the two cameras were the same price, I'd probably take the D7500, but at the moment the D7200 offers much better value for money.

Perhaps the biggest problem here is that in practice, many of the D7500's updates offer quite minor benefits over its predecessor. It's great to have a tilting screen, but the camera's slow live-view autofocus meant I rarely used it. Equally, the benefit of having a sensibly placed ISO button can be replicated on the D7200 by re-assigning the video button. And at the moment, I'd take the D7200's older Wi-Fi implementation over the D7500's SnapBridge, because I frequently



alternate between using my phone and tablet to share pictures, and don't want every picture I take to be copied to either of them.

Overall, this leaves the D7500 in a curious position within Nikon's line-up. It makes perfect sense as a mid-point model between the D5600 and the D500, but not so much as a successor to the D7200. Its launch price also looks high, especially when compared to its closest competitor, the £1,000 Canon EOS 80D. In comparison, it does include 4K recording, but then again cheaper competitors such as the Panasonic Lumix DMC-G80 and Sony Alpha 6300 offer better video features and faster live-view focusing. Even so, the D7500 is still a solid all-rounder, and a great upgrade for D5000-series owners.



FEATURES	8/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	7/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

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Canon Windbreaker AP-WB001

Michael Topham tries out a new water-repellent jacket from Canon

● £124.99 ● www.canon.co.uk

CAMERA-BRANDED apparel is a bit like Marmite – some people love it and will happily let others know which camera brand they use, while others hate it and would rather put their money towards better things. Earlier this year, Canon took the opportunity to show off its new range of branded clothing at The Photography Show. Although we're not overly fond of the T-shirts and hoodies that brandish the vintage Camera Kwanon logo from 1934 on the front, there are a few more tasteful items such as the windbreaker jacket and black T-shirt with white graphic print that reveals some of Canon's most iconic cameras (see below right).

The windbreaker is, in my opinion, the most stylish garment in Canon's new range of merchandise. It is designed to be water-repellent, with photographer-friendly features to keep your top half dry and insulated when working in the great outdoors. Made from water-resistant polyester fabric, it's finished in an attractive dark grey and isn't festooned in too much Canon branding. The only places you'll find the Canon logo are on the cuffs and the inside, making it one of the more subtle items of clothing offered by a camera manufacturer.

As well as an inside pocket, there's a small pocket on the left arm that's great for storing spare memory cards. The two front pockets are sizeable and softly lined. This helps protect fragile accessories like filters, and can be used to keep your hands warm in cold weather. However, these pockets do lack a zip to keep items contained.

In use, the jacket did a great job of defending against wind chill and light rain. Best of all, it's incredibly light so you barely know you're wearing it, and after a shower or the wind subsides you can scrunch it up and stow it away in a small compartment of your bag. The reflective strips on the back are a great safety measure too, and as I found out it doubles up as a suitable jacket for walking or cycling.

Verdict

As windbreaker jackets for wet and windy days go, this is an appealing example. It's lighter than your average jacket, has a non-removable hood for when it rains, offers a good level of insulation and is extremely comfortable to wear. The materials and stitching are first class, but be warned that you may need to choose one size larger than you think as the jackets come up quite small. Most people will be put off this jacket by its price of £124.99. Yes, it's well made, but when you consider a good-quality windbreaker jacket from your local outdoors store can cost half the price, it ultimately feels like you are paying over the odds for what it is.



At a glance

- Exclusive to the official Canon store
- Made from water-resistant polyester fabric
- Hand and machine washable

The jacket isn't overly branded with logos



ALSO CONSIDER

If you don't need a windbreaker but like the idea of owning some other Canon apparel, there's no shortage of items to choose from in the company's new range.

One of our favourites is the new black T-shirt featuring a white graphic print of some of Canon's most iconic cameras through the years, right up to the EOS-1D X Mark II. It's made from 67% rayon from bamboo, 28% cotton and 5% elastane, ensuring that it's nice and cool when worn in warmer temperatures. Available in small, medium, large and extra-large, all of Canon's new T-shirts cost £28.99.



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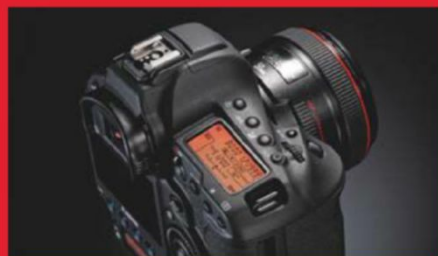
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Camera not recognised

Q I have a Sony Cyber-shot DSC-QX100, but my computer suddenly doesn't recognise it even though it comes up in File Explorer. I click on camera and it won't upload or show photos I have taken. Before this happened, I used to plug in the lead and straight away my photos used to upload, but now nothing happens. Is the camera too old for Windows 10 or is there a simple explanation?

Paul Goodman

A This sounds as if the action Windows needs to take when it detects the camera is connected to a USB port has changed somehow. This action is called AutoPlay and can be manually configured. In the search bar to the right of the Windows icon at the bottom left of the screen, enter AutoPlay and 'AutoPlay settings' should appear. Click on that and you will see a switch at the top, which should be enabled, called 'Use AutoPlay for all media and devices'. Below this will be a number of device names, each with a drop-down menu of action choices. Your QX100 might be specifically listed, but if not, you can configure the 'Memory card' device. Choose the desired action from the drop-down menu. Then

connect your QX100 to verify that the action works.

Digital contact sheets

Q I have a large number of negatives in clear 35mm storage pages. I would like to convert these to digital contact sheets, but there doesn't seem to be a photo scanner available that can scan the whole film at once. As a result, I have to take out each strip individually and place it in the carrier mechanism. The ideal would be to scan in the clear pages – is there a scanner that can do this? **Nigel Totman**

A Most flatbed scanners are designed to scan reflectively. Flatbed scanners that have a dual function in order to scan slides and negatives are certainly available and should do the job you describe. In transparency mode, the light source shines from above and through the media being scanned.

The next consideration is the area that can be scanned. Many flatbed scanners with film-scanning capability only illuminate a fraction of the area that can be scanned reflectively. Thankfully, there are some scanners, such as Epson's Perfection V850 Pro Photo, which afford a much greater area of transparency scanning. The V850 is supplied with a holder for scanning three 35mm strips of six frames each at a time. However, there should be space to scan up to five strips without removing them from the transparent sleeves.

The Sony Cyber-shot DSC-QX100 – no longer recognised?



Q&A compiled by Ian Burley



After relatively few frames, Phil Davies is experiencing dust spots

Dust spots on new Nikon

Q After unpacking my new Nikon D750 DSLR, I carefully removed the body cap and attached my Nikon 24–85mm zoom. When I processed the raw images from my first outing with this set-up via Photoshop Elements and Silver Efex Pro, I was dismayed to find numerous small dust spots. These are highlighted in this JPEG (above). I know that dust spots are hard to avoid in a DSLR, but is this phenomenon normal straight out of the box? As I have ambitions to produce large monochrome prints, do I just need to get used to a lot of spot healing? I'm not keen on sensor cleaning after only 200 exposures.

Phil Davies

A Nikon does employ dust reduction, including high-frequency vibration shaking of the optical low-pass filter in front of the sensor, where dust normally settles. There is a menu option to perform this manually in addition to automatic triggering. You could check that it hasn't been disabled, but Nikon seems to acknowledge that its dust-reduction system isn't infallible because it also offers a solution called Dust Off Ref. This takes a reference image designed to record the location of any sensor dust, which can then be used in software to clean up batches of images that have been affected by it.

As for your question about whether dust should be a

problem on a new camera, the answer is ideally not, but it is widely reported and in normal use dust will be a problem sooner or later. In many DSLRs, such as those from Nikon, the low-pass filter is very close to the sensor surface so dust is more easily focused onto the sensor and, therefore, the image. Only one dust-reduction system, developed by Olympus for its cameras, seems reliably effective. Its SSWF (Supersonic Wave Filter) system doesn't just vibrate the low-pass filter, but sends an oscillating wave through the glass that effectively flings dust off. The filter is also strategically positioned to be relatively far from the sensor, so stubborn dust will usually remain invisibly out of focus.

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Tony Kemplen on the ...

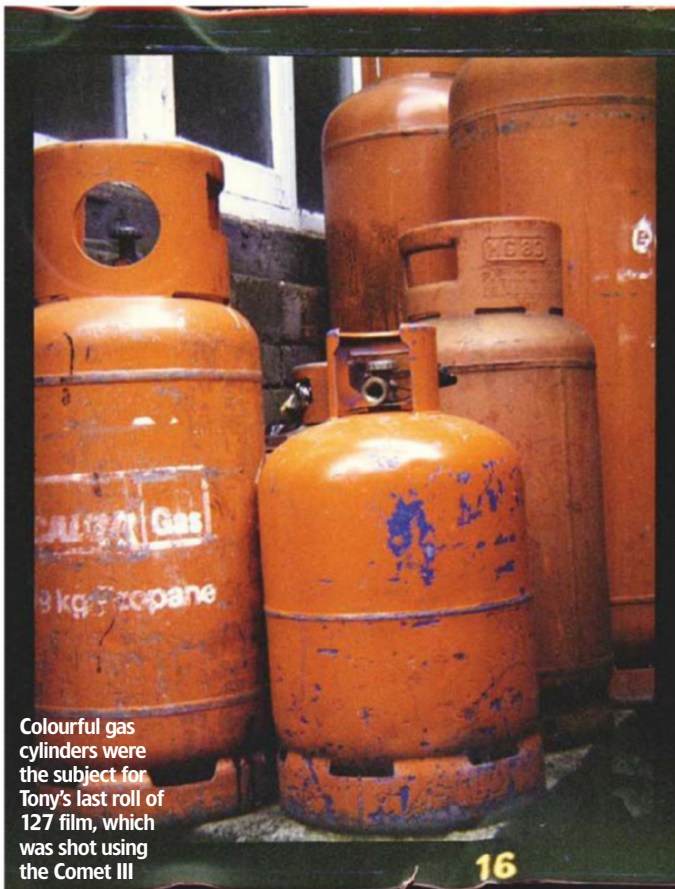
Bencini Comet III

The Bencini Comet III is styled vertically rather than horizontally and looks like a cine camera

Collectors come in a range of flavours. There are the completists, who aren't happy until they have every variation of a particular model; there are those who aim to get an example of a broad range of camera types; and there are those, like me, who will grab anything with a lens and a shutter. However, there is one area where I have completist tendencies, and that's when it comes to Italian Bencini cameras.

I've written before about my fondness for these mass-market models. On the whole, they were cheap, cheerful and stylish little cameras, which sold in large numbers in the 1950s and '60s. As well as appearing under the Bencini name, they were also offered as own-brand models in the UK, particularly by Boots.

The Comet and Koroll models were the backbone of the range, the Comet using the now obsolete 127 film format and the Koroll the still widely available 120 rolls. Both ranges had models taking 12 or 16 shots per roll, with the Koroll 24 variants squeezing in 24 exposures by means of masking down the film



Colourful gas cylinders were the subject for Tony's last roll of 127 film, which was shot using the Comet III

plane to produce smaller negatives. Most of the ranges are widely available and cheap, but I had to spend around £30 on the Comet III (left), which is quite different from the rest, and indeed from most other rollfilm cameras, in that it is styled vertically rather than horizontally, and can easily be mistaken for a cine camera.

The Comet III is a fairly basic camera. It has shutter speeds of 1/50sec and 'B', and the lens has only one aperture. The Comet III has a focusing lens, not to be confused with the Comet 3, which is identical in specification except that it is fixed focus. There is a

tripod bush and a threaded cable-release socket, together with a cold shoe and a PC connection for your flashgun. It came with a well-made leather case.

In 2012, 100 years after its introduction, 127 film was on the verge of extinction. I was down to my last roll of MacoColor, the only available colour negative film, so I thought I'd better find some colourful subjects, as from now on it's monochrome only for these cameras. Bright-red gas cylinders seemed to fit the bill. They were quite close to the camera, making the ability to focus essential if they were not to be all blurred.



Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. To see more photos taken with the Comet III, visit www.flickr.com/tony_kemplen/sets/72157629920395849/

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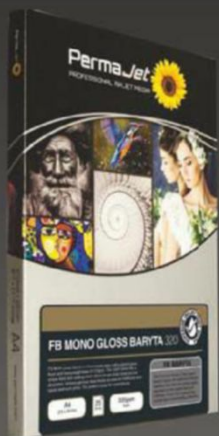


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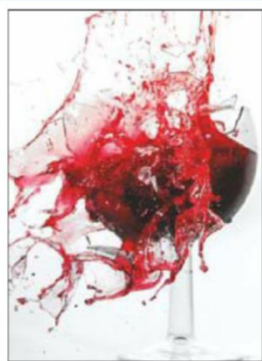
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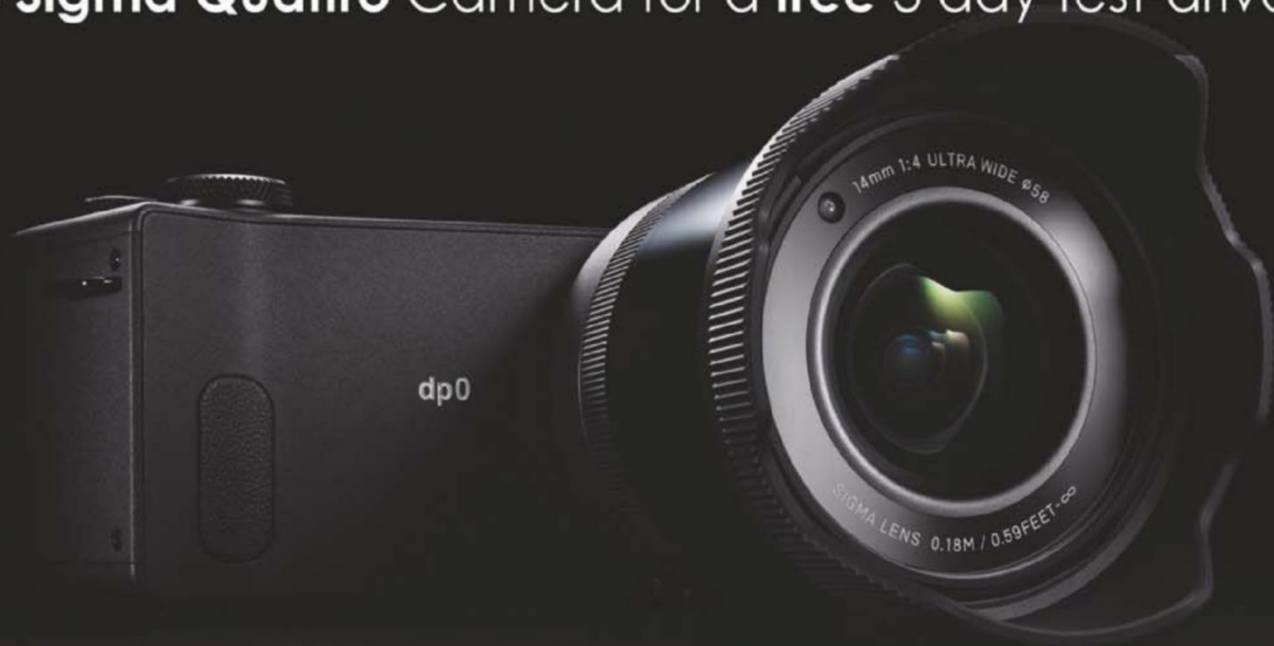


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EF 24-105mm f3.5-5.6 IS STM	£379
New EF 24-105mm f4L IS II USM	£1065

EF 28-300mm f3.5-5.6 L IS USM	£2249
EF-S 55-250mm f4.5-6.3 IS STM	£269
EF 70-200mm f2.8 L IS USM II	£1799
EF 70-200mm f4L IS USM	£1049
EF 70-300mm f4.0-5.6 L IS USM	£1279
EF 100-400mm f4.5-5.6L IS USM II	£1845



NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£619
14mm f2.8 D AF ED Lens	£1389
20mm f1.8 G AF-S ED	£659
24mm f1.4 G AF-S ED	£1829
24mm f1.8 G AF-S ED	£649
28mm f1.8 G AF-S	£579
35mm f1.8 G ED AF-S	£449
40mm f2.8 G AF-S DX Micro	£259
£234 Inc. £25 Cashback*	
45mm f2.8 C PC-E Micro	£1499
50mm f1.4 G AF-S	£359
58mm f1.4 G AF-S	£1419
60mm f2.8 D AF Micro	£409
£374 Inc. £35 Cashback*	
60mm f2.8 G AF-S ED	£529
85mm f1.8 G AF-S	£399
£374 Inc. £25 Cashback*	
105mm f2.8 G AF-S VR IF ED Micro	£769
£724 Inc. £45 Cashback*	
135mm f2.0 D AF DC	£1149
180mm f2.8 D AF IF-ED	£759
300mm f4.0E AF-S PF ED VR	£1529
500mm f4.0E FL AF-S ED VR	£8449
600mm f4.0E FL AF-S ED VR	£10015
10-24mm f3.5-4.5 G AF-S DX	£745

16-80mm f2.8-4G ED AF-S DX VR	£899
16-85mm f3.5-5.6 G ED AF-S DX VR	£579
17-55mm f2.8 G ED DX AF-S IF	£1349
18-35mm f3.5-4.5G AF-S ED	£639
18-105mm AF-S DX f3.5-5.6 G ED VR	£239
18-140mm f3.5-5.6 G ED AF-S DX VR	£470
18-200mm f3.5-5.6 G AF-S DX VR II	£649
18-300mm f3.5-5.6 ED AF-S VR DX	£879
£814 Inc. £65 Cashback*	
24-70mm f2.8 G ED AF-S	£1379
24-70mm f2.8 AF-S ED VR	£1779
24-85mm f3.5-4.5 AF-S G ED VR	£439
24-120mm f4 G AF-S ED VR	£999
£914 Inc. £85 Cashback*	
28-300mm f3.5-5.6 G ED AF-S VR	£829
£784 Inc. £45 Cashback*	
55-300mm f4.5-5.6 G AF-S DX VR	£319
70-200mm f2.8G ED AF-S VR II	£1998
70-300mm f4.5-5.6 G ED AF-S IF VR	£519
£474 Inc. £45 Cashback*	
80-400mm f4.5-5.6 G ED AF-S VR	£2199
£2114 Inc. £85 Cashback*	
200-500mm f5.6E AF-S ED VR	£1249
£1164 Inc. £85 Cashback*	

8-16mm f4.5-5.6 DC HSM	£599
10-20mm f3.5 EX DC HSM	£329
12-24mm f4.5-5.6 EX DG HSM II	£649
17-70mm f2.8-4.0 DC OS HSM	£349
18-250mm f3.5-6.3 DC Macro OS HSM	£349
18-300mm f3.6-6.3 C DC Macro OS HSM	£369
24-35mm f2 DG HSM A	£759
24-70mm f2.8 IF EX DG HSM	£526
24-70mm f2.8 DG OS HSM	£1399
70-200mm f2.8 EX DG OS HSM	£899
120-300mm f2.8 OS	£2699
150-600mm f5.0-6.3 S DG OS HSM	£1329
150-600mm f5-6.3 C DG OS HSM	£789

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TAMRON LENSES - with 5 Year Manufacturer Warranty

35mm f1.8 SP Di VC USD	£599
45mm f1.8 SP Di VC USD	£599
85mm f1.8 SP Di VC USD	£749
90mm f2.8 SP Di VC USD Macro	£579
180mm f3.5 Di SP AF Macro	£799
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£419
15-30mm f2.8 SP Di VC USD	£929
16-300mm f3.5-6.3 Di II VC PZD Macro	£429
18-200mm f3.5-6.3 Di II VC	£189
18-270mm f3.5-6.3 Di II VC PZD	£299
18-400mm f3.5-6.3 Di II VC HLD	£649
24-70mm f2.8 Di VC USD SP	£749
24-70mm f2.8 Di VC USD G2	£1249
28-300mm f3.5-6.3 Di VC PZD	£599
70-200mm f2.8 Di VC USD	£1099
150-600mm f5-6.3 SP Di VC USD	£829
150-600mm f5-6.3 VC USD G2	£1340

*Nikon Cashback ends 04.08.17

Photo Bags & Rucksacks



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Purpose-built to organise and protect more gear, and provide more options for manoeuvring in busy airports and crowded streets.
Pro Runner:
BP 350 AW II



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is designed harness system with side release buckles for swapping positions and can be configured 3 ways.



3N1-36 PL



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Anvil Slim



Hadley Pro Original Khaki
Canvas/Leather: Khaki, Black
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Digital



Computing



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PIXIMA Pro 10S



Datacolor Spyder 5 Pro

i1 Display Pro

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65x optical zoom
1080p movie mode



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1080p movie mode



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12.8 megapixels
5.0x optical zoom
1080p movie mode



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PowerShot SX60 HS	£369
PowerShot SX540	£277
PowerShot SX720	£279
PowerShot G9 X	£349
PowerShot G3 X	£649
IXUS 185 HS	£99

*Canon Cashback ends 31.08.17



24.3 megapixels
1080 movie mode



X100F
£1249



Black or Silver

24x optical zoom



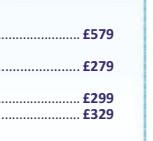
Lumix LX100
£499

20.1 megapixels



Lumix TZ100
£528

20.1 megapixels



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£576

Lumix FZ1000	£579
£529 Inc. £50 Cashback*	
Lumix TZ70	£279
£249 Inc. £30 Cashback*	
Lumix FZ200	£299
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£299 Inc. £30 Cashback*	

*Panasonic Cashback ends 04.09.17



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Ricoh WG-50
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Theta S Digital Spherical Camera

12 Megapixels with 1080p movie mode and 360° stills

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Theta SC Digital Spherical Camera - White
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Black

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30.0x optical zoom



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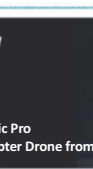
Cyber-Shot RX100 Mark IV
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EF25 Extension Tube.....	E++ £49
EF25 II Extension tube.....	Mint- £69
N-Raincover E1-S.....	Mint- £39
Quartz Data Back E.....	E++ / Unused £15 - £25
Technical Back E with Keyboard.....	Unused £75
Tripod Mount Ring B (B).....	Mint- £49
Scope Eyepiece Kenko.....	Unused £39
Novoflex EOS Reverse Adapter.....	E- £119
Auto Bellows.....	Mint- £249

Canon Auto Focus

11-22mm F4-5.6 IS STM.....	Mint- £219
11-24mm F4 L USM.....	E++ £2,349
14mm F2.8 L USM II.....	E+ / Mint- £899 - £989
15-45mm F3.5-6.3 IS STM EFM.....	Mint- £159
16-35mm F2.8 L USM MKII.....	E++ / Mint- £819 - £1,049
17-40mm F4 L USM.....	E++ £419
17-55mm F2.8 EFS IS.....	E++ £399
17-85mm F3.5-5.6 IS USM.....	As Seen / E++ £89 - £139
18-55mm F3.5-5.6 EFS III.....	E++ £49
18-55mm F3.5-5.6 EFS IS.....	E++ £75 - £79
22mm F2 STM.....	E++ £89
24-70mm f4 L IS USM.....	E++ £639
24mm F1.4 L USM MKII.....	E++ / Mint- £1,099 - £1,149
24mm F2.8 STM.....	E++ £99
24mm F3.5 L TSE.....	E- £599
24mm F3.5 L TSE MkII.....	E+ £1,099
28-90mm F4-5.6 USM II.....	E- £39
35-105mm F3.5-4.5 EF.....	E++ £49
35-135mm F4-5.6 USM.....	E- £79
35-70mm F3.4 MM.....	E++ £259
35-70mm F3.5-4.5 EF.....	E++ £39
40mm F2.8 STM.....	Mint- £89
45mm F2.8 TS-E.....	Exc £549
50mm F1.4 USM.....	E++ £239
50mm F1.8 EF Mk1.....	E++ £119 - £129
55-200mm F4.5-5.6 IS STM (M).....	E++ £169
55-250mm F4-5.6 EFS IS.....	E+ / E++ £89 - £99
55-250mm F4-5.6 EFS IS II.....	E++ £109
60mm F2.8 EFS Macro.....	E++ £249 - £259
70-200mm F2.8 L IS USM.....	E+ / E++ £689 - £749
70-200mm F2.8 L IS USM II.....	E++ / Mint- £1,339 - £1,399
70-200mm f4 L USM.....	Mint- £379
70-200mm f4 L USM IS.....	E++ £699
70-300mm f4-5.6 EF III.....	E- £49
70-300mm f4-5.6 IS USM.....	E- £199
75-300mm F4-5.6 EF III.....	E++ £59
75-300mm F4-5.6 USM II.....	E- £59
90mm f2.8 TSE Shift.....	E++ £789
Case for 500mm F4 L IS USM.....	Mint- £149
100-400mm F4.5-5.6 L IS USM.....	E+ / E++ £629 - £649
100mm F2.8 L Macro IS USM.....	Mint- £759
100mm F2.8 USM Macro.....	E+ / E++ £259 - £299
200mm F2.8 L USM II.....	E++ £399
300mm F2.8 L IS USM MKII.....	Mint- £4,499
300mm F4 L IS USM.....	E+ / E++ £549 - £649
300mm F4 L USM.....	Exc £389

Canon Manual Accessories

250 Film Magazine.....	E++ £19 - £20
52mm Close Up 450.....	E++ £15
55mm Yellow Y1 - Chrome.....	E- £9
72mm Skylight 1A.....	E++ £19
Angle Finder Adapter S.....	E++ £7
Autobellows.....	E++ / Mint- £89 - £99
Autobellows + Copier.....	Mint- £125
Autobellows + Macro Stage.....	E++ £99
Databack A.....	As Seen £15
Double Cable Release.....	Unused £29
Duplicator 16.....	Unused £69
EF Top Plate.....	Unused £45
FD25 Extension Tube.....	E+ / E++ £7 - £15
FL15 Extension Tube.....	E+ / Unused £5 - £15
FL25 Extension Tube.....	E+ / Mint- £5
LC-2 Wireless Controller.....	Unused £49
Life Size Adapter (50/3.5).....	E++ £15
M20 Extension Tube.....	E+ / E++ £5
M20/10/5 Extension Tube.....	E++ £19
Macro Photo Coupler FL55.....	As Seen / Unused £10

Macro Photo Coupler FL58.....	E+ £15
Macrophoto Coupler FL55.....	E++ £15
Macrophoto Hood.....	Unused £15
Magnifier Adapter R.....	E++ £7
Magnifier Adapter S.....	E++ / Unused £7
Manual Bellows.....	Mint £25
Manual Bellows Unit.....	E++ £25
Manual Ext Tube Set.....	E++ £15
Marine Capsule A.....	E+ / Unused £250 - £450
Nicad Charger MA-E.....	Unused £20
Nicad Charger MA/FN.....	E++ £25
Photomicro Unit F.....	E+ / Unused £19 - £29
S Dioptre +2.....	E- £9
S Dioptre -4.....	E- £9
Slide Duplicator.....	E++ £29
T2 Mount.....	E++ £4
TTL Hot Shoe Adapter.....	E++ £9
Wireless Controller.....	E++ £20

Fuji X Lenses

14mm F2.8 XF.....	E++ / Mint- £539 - £549
16-55mm F2.8 WR XF.....	E++ £739
18-55mm F2.8-4 XF.....	E++ / Mint- £349
23mm F1.4 XF R.....	E++ / Mint- £549 - £589
27mm F2.8 XF.....	E++ £219
32mm F1.8 Touit X Zeiss.....	E++ £359
35mm F2 XF WR - Silver.....	E+ £269
50-230mm F4.5-6.7 OIS XC.....	E++ £179
56mm F1.2 R XF.....	E- £549
60mm F2.4 XF R Macro.....	E++ £349
90mm F2 WR XF.....	Mint- £599

Micro 4/3rds Lenses

Olympus 12mm F2 ED M.Zuiko.....	E+ £399
17mm F1.8 M.Zuiko Black.....	Mint- £289 - £299
25mm F1.8 M.Zuiko - Black.....	Mint- £229
75mm F1.8 ED Black M.Zuiko.....	E++ £499
75mm F1.8 ED Silver M.Zuiko.....	Mint- £549
MC-14 1.4x Teleconverter.....	Mint- £219
Samyang 16mm T2.2 VFD.....	Mint- £239
21mm F1.4 ED AS UMC CSC.....	Mint- £199

Sony E-Mount Lenses

16-35mm F4 ZA FE OSS.....	E++ £799
18-200mm F3.5-6.3 OSS LE.....	E++ / Mint- £389
18-200mm F3.5-6.3 OSS Power Zoom.....	E++ £679
18-55mm F3.5-5.6 OSS.....	E++ £79
20mm F2.8 E.....	E++ £199
24-70mm F4 FE ZA OSS.....	Mint £689
50mm F1.2 AS UMC CS.....	Mint- £229
50mmmm F1.8 OSS.....	Mint- £189
135mm f2 ED UMC FE.....	Mint £299

Flashguns

Metz 28 C2 Flash.....	E+ £29
34CS-2 Digital Flash.....	E+ £29
45CL3 Nicad.....	E- £49 - £59
45CL4 Digital Ni-cad.....	E++ £249
45CL4 Nicad.....	E- £59
45CT1 Flash.....	Exc / E+ £25 - £35
45CT3 Flash.....	E- £59
45CT3 Nicad.....	E++ £35
45CT4 Flash.....	E++ £29
45CT5 Flash.....	E- £49
45CT5 Nicad.....	Exc £39
50M25 Nicad.....	E++ / Unused £149 - £169
70 MZ5 Flash.....	E++ £149
70M24 Flash.....	E- £159
Nanguang CN-R640 Ringlight.....	Mint- £179
Rotolight RL48-A Stealth HD Ringlight.....	E++ £39
JustRite JRB470 Pro BM Flash Bracket.....	E++ £129
Vitrox JY610 Speedlite.....	E++ £25
JY620 Speedlite.....	E- £25
Quantum 2x Qflash QF8N Flashes.....	E+ £549
QF9N Qflash Pilot.....	E- £179
Qflash Model T.....	Exc £139
Qflash Model T + Turbo 2x2 Kit.....	E++ £249
Qflash Model X.....	E+ £129
Turbo Battery Pack.....	As Seen £59
Turbo Compact Battery Pack + Access.....	Mint- £199
Orbis Ring Flash + Mounting Bracket.....	E- £75
Calumet Speedbox Flash Adapter.....	E+ £15
Speedlight Bracket.....	E++ £15

Speedlight Modifier System.....	Unknown £49
Profoto Speedring Adapter for Speedlight.....	E++ £69
Lastolite Strobe Bracket.....	Mint- £15
Strobe Direct to Flashgun Bracket.....	E++ £9

Studio Backgrounds

2.5m x 1.7m Mottled Brown Background.....	E+ £39
6 FT x 5FT Blue/Grey Mottled Background.....	As Seen £25
6x4 White/Gold Background.....	E++ £45
6x5 foot Blue/Grey background.....	E++ £39
6x5 Mottled Light Blue / White Background.....	E+ £35
8x6 Mottled Grey Background + Train.....	E++ £119
Black Background Cloth 1.8m x 2.4m.....	E+ £35
Hi-Lite 6x7 Background + Vinyl Train.....	E++ £189
Hi-Lite 7x8 Background + Vinyl Train.....	E++ £249
Paper Background Support.....	E++ £39

Studio Lighting

Bowens 200D Monolite Head.....	E+ £59
2x Head Prolite 60 Kit.....	E++ £229
Espirit 1500 Head.....	E++ £349
Espirit GM500 Two Head Kit.....	E++ £399
Expression 66 Flash Panel + Stand.....	E+ £249
GM500 Head + Accs.....	E++ £279
Hotlite.....	E++ £149
Monosilver Head.....	E- £89
Monospot.....	E- £89
Broncolor Mini Puls C 200 Head.....	E++ £379
Mini Puls C200 Head.....	E++ £379
Elinchrom Style 300 Two Head Kit.....	E++ £239
RQ Ringflash ECO.....	E++ £199
2x 250 Heads + Accs.....	E++ £249
2x 500 Heads + 1500S Head + Accs.....	E+ £499
S3000H Head + Digital RX2400 Power.....	E++ £1,499
BX500RI Two Head Kit.....	Mint- £649
D-Lite 2 Head.....	E++ £149
D-Lite One RX Head.....	Mint- £189
250 Two Head Kit.....	E++ £249 - £289
Ranger 2x A Heads + Quadra Batt Pack.....	E++ £949
Ranger Quadra Set.....	E- £599
Ranger RX Speed AS with 2x S Heads and Case.....	E- £889
500 Head Kit.....	E+ £199
600RX Two Head Kit.....	E++ £549
DX15 Two Head Kit Hedler.....	Mint- £679
Hensel 2x Contra E500 Head Kit.....	E- £589 - £649
Porty Premium Plus 1200W Outfit.....	E++ £1,389
AS250 Three Head Kit Genesis.....	E++ £299
Multiblitz Minilite 200 Three Head Kit.....	E+ £189
Minilite 200 Two Head Kit.....	E+ £129

Minolta AF

24-105mm F3.5-4.5 D.....	E++ £99
28-75mm F2.8 D.....	E++ £149
28-80mm F3.5-5.6.....	E+ £25
28-80mm F3.5-5.6 AF.....	Exc / E++ £15 - £39
35-70mm F3.5-4.5 AF.....	E+ / E++ £19 - £25
50mm F1.4 AF.....	E+ £149
50mm F1.7 AF.....	E+ / E++ £59 - £79
50mm F2.8 AF Macro.....	E- £119
70-210mm F3.5-4.5 AF.....	E+ £59
70-210mm F4 AF.....	E+ / E++ £79 - £99
75-300mm F4.5-5.6 AF.....	As Seen £29
75-300mm F4.5-5.6 D.....	E+ / E++ £45 - £59
85mm F1.4 AF.....	E- £549
100-300mm F4.5-5.6 AF.....	E+ / E++ £69 - £89
100-400mm F4.5-6.7 Apo AF.....	E+ / E++ £249 - £399
100mm F2.8 AF Macro.....	E+ £169

Minolta Manual

X700 Black Body Only.....	E+ £49 - £59
X370s Black Body Only.....	E+ £29
X300S Body + Exakta 35-70mm.....	E- £59
X300 Black Body Only.....	E- £39
X300 Chrome Body Only.....	E+ / E++ £35 - £39
SR1 + 55mm F1.8.....	Exc £29
28-70mm F3.5-4.8 MD.....	E+ £29
28-85mm F3.5-4.5 ATX.....	E+ £35
28mm F3.5 MC.....	E+ £29
45mm F2 MD.....	E- £49
50mm F1.7 MD.....	E- £19
300mm F4.5 MC.....	E+ £149

Nikon Accessories

50th Anniversary Strap.....	Unused £75
AC-1E Cord.....	Unused £15
BM-12 Monitor Cover.....	Unused £9
BM-14 Monitor Cover.....	Unused £9
BM-3 Monitor Cover.....	Unused £8
BM-5 Monitor Cover.....	Unused £8
BM-6 Monitor Cover.....	Unused £8
BM-7 Monitor Cover.....	Unused £8
BM-8 Monitor Cover.....	Unused £9
BM-9 Monitor Cover.....	Unused £9
F801 Film Door.....	E++ £15
GP-1A GPS Module.....	E++ £99
RT-1 Tripod collar.....	Mint £99
Tripod Collar for 300/4 AFS.....	E- £49
WU-1a Wireless Mobile Adapter.....	E++ £35
WU-1b Wireless Mobile Adapter.....	E++ £29
SB-R200 Speedlight.....	E- £89
SG-3IR IR Replacement Panel for Built In Flash.....	Mint £15
SK-6 Bracket.....	E++ £69
SK-7 Bracket.....	Mint- £19
MF21 Multi Control Back.....	E+ / Unused £49 - £59
MH15 Quick Charger.....	E++ £39
MH30 Charger Unit.....	E++ £49
Polaroid Back F4 NPC.....	E++ £99
Kirk BL-D200 Plate.....	E++ £20
BL-D800 Bracket.....	E++ £35
PZ-14 Plate.....	E++ £15
GPN-1 Geotagging GPS Unit Opteka.....	Mint- £99

Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX.....	E++ £549
135mm F2 D AF DC.....	E++ £789
14-24mm F2.8 G AFS ED.....	Mint- £1,049
14mm F2.8 AFD.....	E+ £625
16-35mm F4 G AFS ED VR.....	Mint- £729
16-85mm F3.5-5.6 G ED VR AFS DX.....	E+ / Mint- £239 - £279
17-35mm F2.8 ED AFS.....	E+ £489
17-55mm F2.8 G AFS DX IFED.....	E+ £359
18-105mm F3.5-4.5 G AFS ED DX VR.....	E++ / Mint- £129 - £139
18-135mm F3.5-5.6 AFS DX.....	E+ £119
18-140mm F3.5-5.6 AF-S G ED VR DX.....	Mint- £229
18-35mm F3.5-4.5 AFD.....	E++ £199 - £239
18mm F2.8 AFD.....	E++ £549
24-120mm F3.5-5.6 ED AFD.....	Exc / E++ £99 - £149
24-120mm F3.5-5.6 G AFS ED VR.....	E++ £249
24-120mm F4 AFS G ED VR.....	Mint- £599
24-70mm F3.5-5.6 IX.....	E- £39
24mm F2.8 AFD.....	E++ £229
24mm F3.5 ED PC-E.....	E+ £889 - £899
28-105mm F3.5-4.5 AFD.....	E++ £149
28-80mm F3.5-5.6 AFD.....	E++ £49
28mm F2.8 AF.....	E++ £119
28mm F2.8 AFD.....	E++ / Mint- £179
35mm F1.4 G AFS.....	E+ £899
35mm F1.8 G AFS DX.....	E++ £109
50mm F1.4 G AFS.....	E++ £239
50mm F1.8 AFD.....	E++ £79
58mm F1.4 G AFS ED.....	E++ £1,149
60mm F2.8 AFS ED Micro.....	E++ £299
70-200mm F2.8 G AFS ED VR II.....	E+ £1,279
70-300mm F4-5.6 AFG.....	E++ £59
75-240mm F4.5-5.6 AFD.....	E++ £55
80-200mm F2.8 ED AFD.....	E+ £249 - £299
80-200mm F2.8 ED AFD.....	E+ £449
105mm F2.8 AFS G VR Micro.....	E++ £389
105mm F2.8 ED AFD.....	E++ £489
200-400mm F4 G VR AFS IFED.....	E+ £1,949
500mm F4 G AFS VR IF ED.....	E+ £4,339

Nikon Manual Flashguns

SB-M Speedlight.....	E++ £19
SB11 Speedlight.....	E+ / E++ £79 - £99
SB12 Speedlight.....	E+ £15 - £29
SB15 Speedlight.....	E- £19 - £30
SB16A Speedlight.....	E+ / E++ £35 - £49
SB17 Speedlight.....	E- £25
SB18 Speedlight.....	E+ / E++ £15 - £30
SB20 Speedlight.....	E+ / E++ £29 - £49
SC17 Flash Cord.....	E+ / E++ £15 - £25
SC24 Flash Cord.....	E+ / E++ £15 - £20
Slave Controller SU4.....	E- £29
SR2 Ring Light Unit.....	E++ £49

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43-86mm F3.5 AI	Exc £49
50-300mm F4.5 AI	E+ £299
50mm F1.2 AIS	E+ / Mint- £399 - £449
80-200mm F2.8 ED AIS	E+ / E++ £1,499 - £1,999
85mm F1.8 Non AI	E+ £199
85mm F2 AI	E+ £129
8mm F8 Fisheye	Exc £499
120mm F4 Medical	E+ / E++ £399 - £499
180mm F2.8 ED AIS	Exc / E+ £179 - £289
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200mm F4 Non AI	E+ £79
200mm F5.6 Medical	E+ / E++ £299 - £399
300mm F4.5 AI	E+ / E++ £89 - £129
400mm F4.5 Nikkor-Q Auto	E++ £689
500mm F8 Reflex	E+ / E++ £199 - £299
500mm F8 Reflex C	E+ £179
600mm F4 IFED AIS	E+ £1,049
600mm F5.6 IFED AIS	E+ £875

Nikon Manual Accessories

AH-2 Tripod Adapter	E+ £15
AH2 Tripod Adapter	E+ / E++ £15
AH3 Tripod Adapter	E+ £12
AR7 Double Cable Release	E++ £20
Bellows Unit F	E+ £59
BM-4 Monitor Cover	Unused £8
BR-3 Bayonet Adapter Ring	E+ / Unused £15
BR-4 Macro Adapter Ring	Mint- £20
BR-6 Auto Adapter Ring	Unused £29
BR2 Macro Adapter Ring	E+ / Unused £10 - £15
BR2A Macro Adapter Ring	Unused £15
Connecting Cable for Pistol Grip	E+ £15
Extension Tube M	E+ £15
Extension Tube PK12	E++ / Mint- £35 - £39
Extension Tube PK13	E+ / Mint- £25 - £39
Extension Tube PK2	E+ / E++ £29
Extension Tube PK3	E+ / Mint- £15 - £30
MF-19 Databack	E+ £15
MF12 Databack	E+ £39
MF16 Databack	E+ £25
MF6 Rewind Back	Exc £35
NPC Polaroid Mag for F3	E++ £125
PB5 Bellows	E++ £179
PF2 Focus Stage	E+ £49
PG2 Focussing Stage	E++ £99

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45mm F2.8 A	E++ £179
45mm F2.8 FA	E++ £349
55mm F2.8 FA AL SDM AW	Mint- £699
80-160mm F4.5 A	E+ £199 - £249
120mm F4 Macro FA	E++ £689
150mm F2.8 (IF) FA	E++ £599
200mm F4 A	E+ / E++ £149 - £169
300mm F4 ED (IF) SMC-A*	E+ £549

Pentax AF Lenses

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14mm F2.8 SMC DA	E++ £399
16-50mm F2.8 A* DA SDM	E+ / Mint- £379 - £549
17-70mm F4 DA AL (IF) SDM	E+ / E++ £179 - £239
18-135mm F3.5-5.6 ED AL (IF) DC WR	E+ £179
18-55mm F3.5-5.6 DA AL	As Seen / E++ £29 - £39
28-70mm F2.8 SMC AL FA*	E+ £549
28-80mm F3.5-5.6 FA	E+ / Mint- £25 - £49
35mm F2.4 DA AL	E++ / Mint- £79 - £89
43mm F1.9 FA Limited Edition	E++ £349
50-135mm F2.8 DA* ED SDM	E+ £349
50-200mm F4-5.6 DA ED	As Seen / E++ £29 - £49
50-200mm F4-5.6 DA ED WR	E++ / Mint- £79 - £99
50mm F1.4 SMC FA	E++ £179
55-300mm F4-5.8 DA-L ED	E+ £129
55-300mm F4-5.8 ED WR HD	E++ £169
55mm F1.4 DA* SDM	E++ £379
60-250mm F4 ED (IF) SDM	E++ / Mint- £699 - £749
80-200mm F2.8 SMC EDIF FA*	E+ £699

80-200mm F4.7-5.6 FA	Exc £25
80-320mm F4.5-5.6 SMC FA	E+ £75
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Spotmatic SL Black + 55mm F2	E+ £249
Spotmatic SP500 + 55mm F2	E+ £99
18mm F11 Fisheye	E++ £249
40mm F2 SL Asph Ultron	Mint- £229
500mm F8 Reflex	E+ £39
Accessory Clip II - Chrome	E+ / E++ £10
Bellows	E+ / E++ £25
Bellows Unit	E+ / E++ £49
Bellows Unit II + 100mm F4	E++ £149
Copiod	E++ £30 - £35
Correction Lens Adapter For Clip -3DP	E+ £9
Correction Lens Adapter For Clip -5DP	E+ £9
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Helicoid Extension Tube	E++ £65
Eyeiece Magnifier	E+ / E++ £20 - £29
M42 - PK Mount Adapter	E+ £19
Metal Hood 24/3.5	E+ £30
Metal Hood 28/3.5	E+ £35
Metal Hood 300/6.3	E+ £15
Metal Hood 85mm F1.8	E+ £20
Microscope Adapter	E++ £29
Microscope Adapter II	Mint- £39
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49mm Close Up No1	E++ £9
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49mm Skylight Ghostless	E++ £7
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35mm F2 SMC	As Seen £189
40-80mm F2.8-4 SMC M	E+ £39
400mm F5.6 SMC M	E+ £239
45-125mm F4 SMC PK	As Seen / E++ £49 - £99
50mm F1.7 SMC A	E++ £79
50mm F1.7 SMC M	E+ / E++ £35 - £49
50mm F2 AF Rikenon	Unused £39
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55mm F2 SMC PK	E+ £79
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80-200mm F2.8 ATX SD	E+ £159
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135mm F2.5 SMC PK	E++ £139
135mm F3.5 SMC M	E+ / E++ £39 - £49
135mm F3.5 SMC PK	E++ £79
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24-70mm f/2.8 DG OS HSM
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MEGA
PIXELS

4 fps

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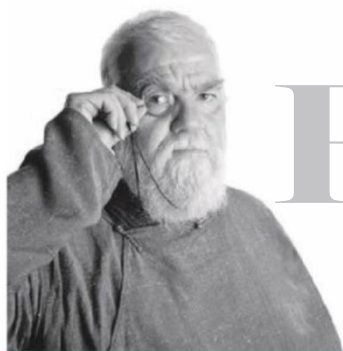
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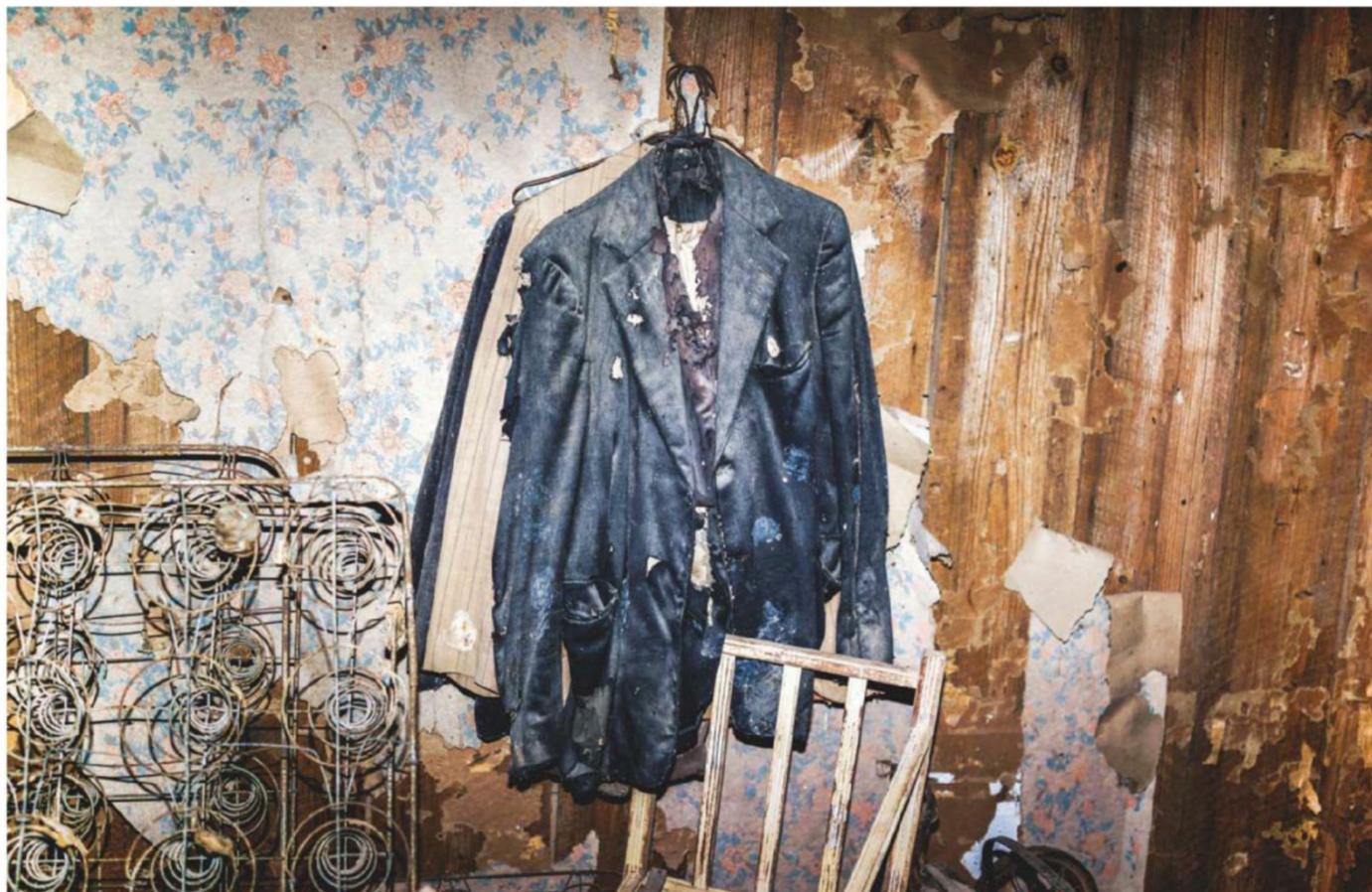
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Final Analysis

Roger Hicks considers...

'Hugo, Oklahoma', 2014, by Peter van Agtmael



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Some people have a problem with photography as activism. It's easy to see why. They are trapped in the belief that photography is wholly objective. They are, of course, completely wrong. Photographers decide where to point their cameras, and when to press the shutter release. The mere act of selection presupposes a point of view. But then, the same people who believe in objectivism (to borrow Ayn Rand's usage) commonly fail to see that objectivism is itself a narrow and misguided political viewpoint. Such people also tend to believe that news can be 'balanced', even though the very act of selection necessitates choice – and, ideally, passion.

This image is taken from Peter van Agtmael's book *Buzzing at the Sill* (Kehrer Verlag 2016), which the press release bills as an 'exploration of the United States in

the shadow of the post 9/11 wars'. Well, yes, it is – but it's a pretty big shadow, which in van Agtmael's view is cast both backwards and forwards. This, for example, is a reminder of the Trail of Tears, the displacement of the Choctaw tribe in the early 19th century. This is a remnant of a Choctaw 'allotment'.

Like many powerful, moving pictures, it could pass for a snapshot. So could others in the book. This one looks as if it was taken with a single light source, perhaps a little too close to the camera: look at the shadows. But neither the light nor the composition draws our attention first. The important part is the content. The jacket, grievously decayed. The mattress, decayed just to springs. The paper, mostly fallen off the walls. This sort of decay takes a long time. In that context, the seemingly pedestrian composition – the jacket dead

central, the background split in half between papered and not-papered – is appropriate. The photographer is saying, 'This is how it was.' It's the opposite of the 'arty' shot of the everyday subject made exotic by the lighting. It's an exotic subject, dramatised by its very pedestrianism.

Above all, it's a testament to the photographer's vision. 'Vision' is undefinable. It's like the famous definition of pornography: 'I know it when I see it.' No, I don't like all van Agtmael's pictures. Some come too close to snapshots for me. On the other hand, when I know the stories behind them, more of them mean more to me. They are the exact opposite of working to someone else's brief. The pictures are his, and the more of them you see, the more you appreciate the way he sees – which is something to which we might all aspire.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Xiomara Bender



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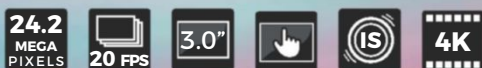
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